



FORTY-FIRST ANNUAL  
CARMEL BACH FESTIVAL 1978



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# 41ST CARMEL BACH FESTIVAL JULY 17TH-30TH 1978

CARMEL BACH FESTIVAL  
Founded in 1935 by Dene Denny  
and Hazel Watrous

Sandor Salgo  
Music Director and Conductor

PLEASE NOTE  
No photography or recording permitted

NO SMOKING  
shall be permitted  
within any part of Sunset Center Theatre,  
including stage, backstage and foyer  
By order, City of Carmel-by-the-Sea

LATECOMERS  
will not be seated while the performance is in progress

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# SANDOR SALGO

## *Music Director & Conductor*

Sandor Salgo has been Music Director and Conductor of the Carmel Bach Festival, with increasing acclaim, since 1956. In the recent words of San Francisco Bay area critics, Mr. Salgo is a "deft, sympathetic conductor" with "an unsurpassing sense of what Bach is up to," "scholarly insight and magnificent skill."

Born in Hungary, Mr. Salgo tempers "native Magyar romanticism with sound common sense." Baroque, Romantic and contemporary composers receive, in the voice of another critic, "stylistic purity and emotional commitment under Salgo's baton." He began his training as a pupil of Fritz Busch and George Szell. He has served as guest conductor of several European orchestras, the National Symphony Orchestra of Mexico, the Vancouver Festival and the Royal Philharmonic Orchestra of London.

In 1976 he was invited to Berlin to conduct three performances at the Deutsche Staatsoper and he has been re-engaged to conduct three Mozart operas there in September. He will also conduct three concerts for Radio Freie Sender of West Germany, a concert in Weimar and several Bach concerts in Leipzig.

Mr. Salgo received the Lloyd W. Dinkelspiel Award for "outstanding service to undergraduate education" at Stanford University, where in addition to his being Professor of Music, he was Music Director of the Stanford Opera Theater and Stanford Symphony Orchestra.

The warmth and humanity of his approach to the literature of the Baroque era has inspired one critic to state: "Again and again, the genius of Bach finds its proper instrument in Salgo." Rarely has one man made a greater impact upon the evolution and development of a musical institution than has Maestro Salgo during his 23 seasons with the Carmel Bach Festival.

### FROM THE 1977 REVIEWS:

**"A wonderfully expressive reading of Mozart's 39th."**  
— *San Francisco Chronicle*

**"His relaxed yet disciplined direction (of the Passion According to St. Matthew) had vast authority and dynamic energy coupled with profound eloquence."**  
— *San Jose Mercury/News*

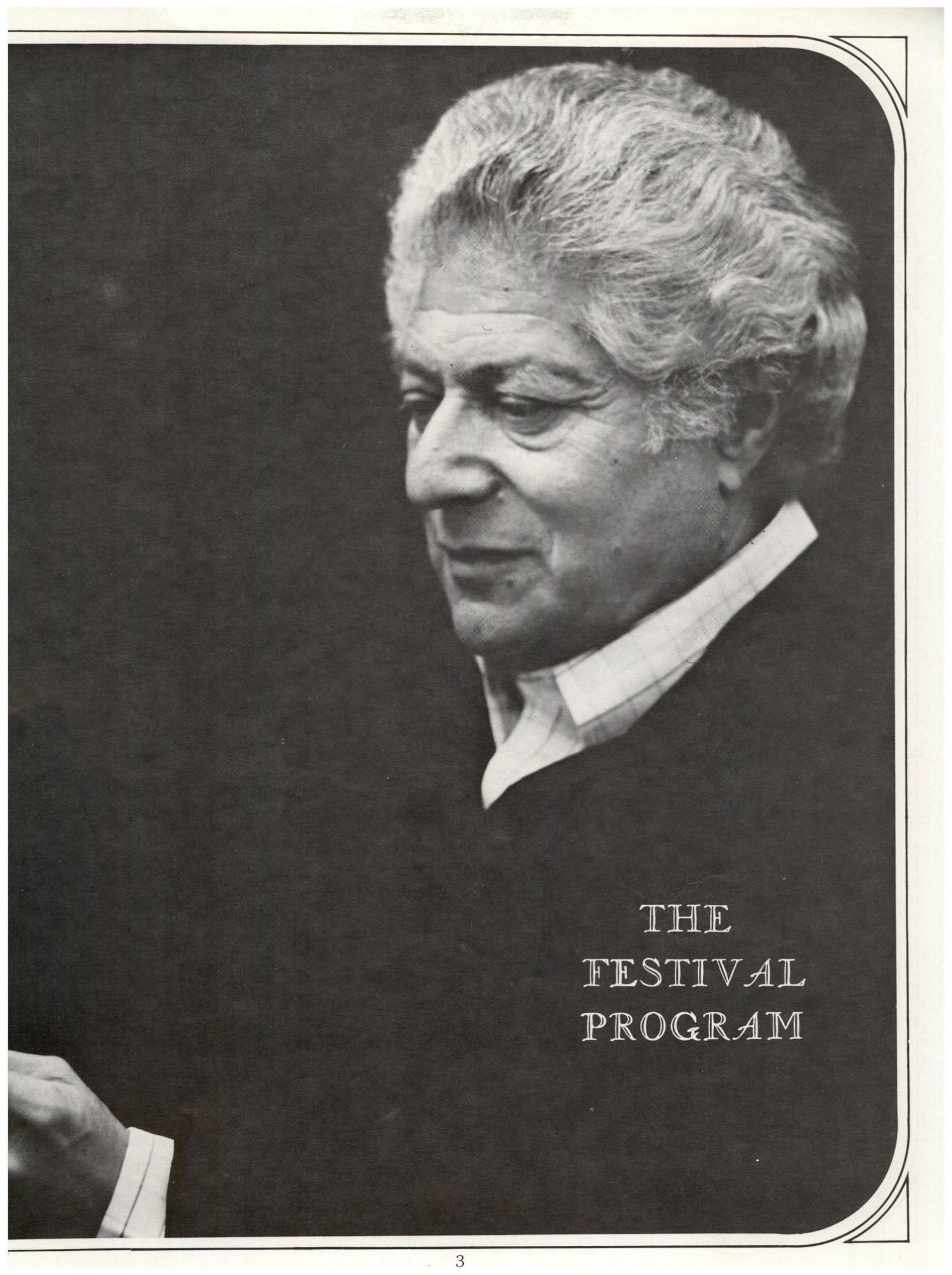
***And of the 1977 concert-form production of Beethoven's "Fidelio:"***

**"Few opera houses have an orchestra of such virtuoso quality and discipline, or conductors of such high standards and dedication to those standards."**  
— *Monterey Peninsula Herald*

**"It was a dedicated, electric performance, with personality, style and fire in abundance."**  
— *San Francisco Examiner*

**"You will not hear a better 'Fidelio' anywhere from anyone — not even at Salzburg."**  
— *San Francisco Chronicle*

COLE WESTON PHOTO



THE  
FESTIVAL  
PROGRAM

# THE CARMEL BACH FESTIVAL STORY

The stars over Carmel must have been singing those summer nights of 1932 — so many good things came together in one place at one time.

Dene Denny, of the Denny-Watrous Management, arranged with Susie Pipes, organizer of the Nea-Kah-Nie String Quartet, to give a series of concerts in Carmel during the summer, an ordinary enough occurrence. But it planted a seed, and how this grew!



*Founders of the Carmel Bach Festival: Dene Denny, left and Hazel Watrous.*

One performance was to present three concertos: Bach, Boccherini and Mozart. To support the Quartet in this undertaking, an orchestra was assembled from all over the Monterey Peninsula. A carpenter, a butcher, a dentist, a photographer, a socialite, and many others pursued their callings by day and became musicians by night.

Michel Penha, cellist of the Quartet and former first cellist of the San Francisco Symphony, rehearsed the orchestra in a pleasant, low-ceilinged room of the Denny-Watrous Gallery on Dolores street. It was decided to open weekly rehearsals to season subscribers. Listeners lined the walls, clustered in corners, sat on the floor. The effect of all this was that the audience contained a nucleus of "participating" listeners who were familiar with each work performed. A rare rapport grew up between musicians and audiences which held not only during that first crucial year, but also as the newly formed Penha Piano Quartet presented the next two seasons.

The support of the Carmel Music Society had much to do with transforming the heterogeneous group into the fifty-piece Monterey Peninsula Orchestra which was augmented (thanks to cordial relations with the Musicians Union) by a few professionals from the San Francisco Symphony. A fifty-voice chorale under the direction of Miss Denny herself was also formed and made possible the presentation of many larger works.

Last but not least of the star-blessed influences under which the Festival was born was the town of Carmel itself. Then as now there was no more delightful way to spend vacation days than to hear one's fill of good music, and in the intervals to prowl the shops and to enjoy Carmel's excellent restaurants.

Miss Denny and Miss Watrous had played an increasing part in the cultural life of the town since the 1920s when they moved from San Francisco to Carmel to establish the Denny-Watrous Gallery. Miss Watrous was more prominently associated with the players' group at the First Theater in Monterey. Miss Denny was a fine pianist who had performed extensively in San Francisco and elsewhere, playing avant garde music long before it was fashionable. Not only chamber music but exhibits of sculpture, painting, photography and many other art forms found hospitality within the Gallery.



*Michel Penha, first director in 1932, of what was to become the Carmel Bach Festival.*

In 1953 these many musical resources were brought together under the aegis of the Denny-Watrous Management to found the Carmel Bach Festival, an organization devoted to performing

By Joy E. Belden

the works of the great German master. A quartet of trombones opened the first four-day season on July 18, 1935, with Ernst Bacon as conductor, and brass choirs sounding from the tower of Sunset Theatre have heralded each Festival since then. That season's final concert was guest-conducted by Gastone Usigli in Carmel Mission Basilica, built in 1771, only twenty-one years after Bach's death. A new place and a new life had been found for Bach's music.

Some succeeding Festival milestones:

1936: Ralph Linsley, pianist of the Penha Piano Quartet, became the Festival's pianist, continuo player and harpsichordist. In 1973 he retired as general coordinator of the Festival but has been its Southern California representative as well as consultant and program editor.

*This year, "Mr. Bach Festival," as Ralph Linsley is affectionately known, is taking a "sabbatical." He is greatly missed by us all.*

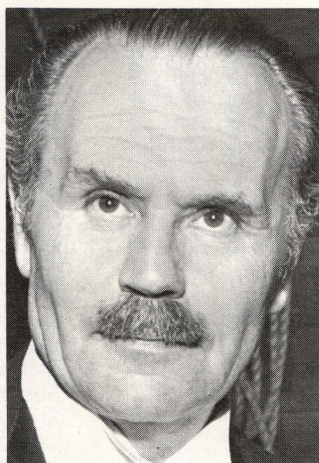
1942: A three year hiatus occurred during World War II.

1956: Following Gastone Usigli's death, Sandor Salgo became the Festival's music director and conductor.

1961: The Festival was extended to ten days.

1973: To satisfy an increasing demand for seats, the Festival was extended to two weeks.

As Festival audiences turn to this year's program they will find an even richer tradition in the making. So history pauses for a moment to honor the past, enjoy the present and look toward the promise of the future.



*Gastone Usigli, conductor of the Festival from 1938 until his death in 1956.*

## PRESIDENT'S MESSAGE



### ***Dear Friends of the Carmel Bach Festival:***

It is without doubt an important truth in the lives of those who believe in Bach's glorious and spiritually fulfilling music that for more than forty years the Festival has lived and grown.

It is our intention that the Festival continue for another forty years as an established and dedicated musical event. Our Music Director and Conductor, our participants, our Board of Directors are sure that you share this feeling with us.

It is our goal to see that the Festival has every opportunity to prosper and we are certain that you share this view. We hope that through your gifts and continued attendance this goal can be fully realized.

We need you.

***Ruth P. Fenton***

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MAST WOLFSON, M.D.

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Director, Festival Chorale  
& Music Assistant

KENNETH AHRENS  
Coordinator, Assistant Choral  
Director & Librarian

VALENTINE MILLER  
Festival Secretary

MARY C. WILTSE  
Ticket Manager



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Coordinator, Southern California

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Stage Manager

FRED TERMAN  
Associate Stage Manager

CLIFFORD CRANNA  
Program Coordinator & Consultant

CEANNE FELLOWS  
Program Assistant

EDWARD COLBY  
Program Materials

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Chorus Accompanist

LESLIE WEISS  
Chorale Accompanist,  
Southern California

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Tuning & Maintenance  
of Harpsichords & Organ

GARY SAGE  
Tuning & Maintenance of Pianos

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LEORA WEITZMAN  
Assistant Librarians

RONALD C. JAMES  
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WHITMAN/BOWEN  
Graphic Designers

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Robert L. Black, John H. Pratt,  
Brigitta Wray, Jo Childers



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Ruth Buol  
Mrs. Charlotte Bush  
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Pamela Whitworth  
Catherine Case-Williams  
Mrs. Elizabeth Winters  
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# CONDUCTOR ORCHESTRA CHORUS & CHORALE

## CONDUCTOR

**Sandor Salgo**

## ORCHESTRA

### Violin

Rosemary Waller

*Concertmaster*

Mark Volkert

*Assistant Concertmaster*

Polly Sweeney

*Principal, Violin II*



Mutsuko Cooper

Marian Egge

Sara Goff

Glenn Muegel

Kay Newnam

Stacy Phelps

Donna Lee Salarpi

Marilyn Robinson Sevilla

Lawrence Short

Margaret Wooten

### Viola

Thomas Hall

*Principal*

Miriam Dye

Paul Frankenfeld

Roland Kato

Glenn Muegel

Fidel Sevilla

### Cello

Joanna de Keyser

*Principal*

Mary Stevens Commanday

Jan Gauder

Douglas Ischar

Hadassa Newman

### Viola da Gamba

Laura Carroll

Kathryn Derksen

### Contrabass

Richard T. Andrews

*Principal*

Shinji Eshima

### Flute

Louise Di Tullio

*Principal*

Jody Meese

### Clarinet

Theodore Oien

*Principal*

David Dunton

### Oboe, Oboe d'amore

Raymond Dusté

*Principal*

Jean Stevens

Eleanor Biondi Dusté

Donald Leake

### Bassoon

Susan Willoughby

*Principal*

David Sullivan

### Horn

John Krueger

*Principal*

Carlberg Jones

### Trumpet

Edward Haug

*Principal*

Ralph LaCanna

Charles Bubb, Jr.

Charles Daval



### Trombone

Will Sudmeier

*Principal*

Donald Kennelly

Russell Widener

### Timpani

Lynn Dowdey

### Harpsichord

Bruce Lamott

Madeline Ingram

### Organ

Kenneth Ahrens



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Jacqueline Boynton

Margaret Kylander Clark

Ellen B. Collord

Mary D'Eau Claire

Cindy Gilbert

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Jean Laurits

Yolanda Mitchell

Barbara Mountrey

Nancy Opsata

Sarah S. Sheere

Arleene J. Torri

Christine Wait

Brigitta Wray

### Alto

Dorothy M. Buffo

Jo Childers

Anne Clothier

Patricia Griffith

Judith Hally

Carol E. Starks

Anne Sturtevant-Sutton

### Tenor

Steve Emlaw

Joseph C. Lonon II

Patrick Lynch

Ralph Retherford

Sandy Sans

J. Richard Verduin

### Bass

Philip Abinante

Robert Edwards

Morton B. Jackson

Gale E. Jacobsen

George Sackman

Richard Sheere

Howard D. Straus

## CHORALE

### Soprano

Kay Collette

Sara Ganz

Darlene Lawrence

*Coordinator*

Denell Meyer

Caterina Micieli

Mary-Esther Nicóla

Margot Power

Diane Thomas

Nancy Wait

Katy Wolff

### Alto

Debbie Cree

Glenna DeWeese

Suzetta Glenn

Lou Robbins

Marilyn Savage

Catherine Stoltz

Lisa Turetsky

### Tenor

Alan Caddick

Robert Faris

James Hull

John Kay

John Edward Nix

Dale Richard

Gregory Wait

Michael Wait

### Bass

Robert Bernard

Herbert Cabral

Bruce Grimes

Craig Jessop

Michael Lancaster

Eugene Lysinger

Andrew Wentzel

## Priscilla Salgo

Director, Festival Chorale

Priscilla Salgo is far more than the gracious wife of the Festival's music director, Sandor Salgo. This year marks her 20th as director of the Festival Chorale, a group of professional singers drawn principally from the Los Angeles and San Francisco Bay areas. The 35-member group begins rehearsing in the spring, following special auditions.



In addition to directing the Chorale, Mrs. Salgo also directs the Choral Workshop sponsored jointly by the Festival and the Lyceum of the Monterey Peninsula. For three weeks preceding the Festival four clinicians, usually members of the Chorale, under Mrs. Salgo's supervision instruct a group of young people aged 15 to 20 in choral singing and vocal techniques. Her leadership has inspired these students to make remarkable progress, as is shown each summer in the ensemble demonstration held at the workshop's conclusion.

Mrs. Salgo received her bachelor's and master's degrees in music from Westminster Choir College, Princeton, New Jersey, and was a member of its faculty for five years. She studied choral conducting with John Finley Williamson and George Krueger, orchestra conducting with Wolf-

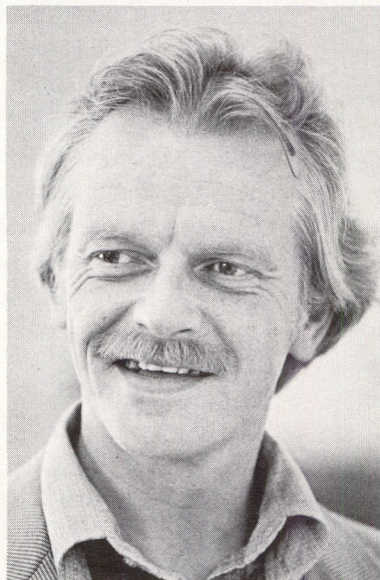
gang Stresemann and Sandor Salgo, and Baroque music with Gustave Reese, Putnam Aldrich and George Houle.

Mr. and Mrs. Salgo make their home on the campus of Stanford University, where their daughter Deborah is at present a graduate student. During the academic year Mrs. Salgo is Choir Director of the Sunnyvale Presbyterian Church.

## Kenneth Ahrens

Coordinator, Assistant Choral Director

For the past 15 years organist Kenneth Ahrens has served as choral assistant to Mr. and Mrs. Salgo and is also the Festival's music librarian. He received his Bachelor of Music degree from Valparaiso University after studying with Heinrich Fleischer, and earned his M.M. in organ from Indiana University, where he also taught. At Stanford University he continued advanced studies and



served as assistant organist. A Monterey Peninsula resident, Mr. Ahrens is director of the Monterey Peninsula Community School of Music. He heads the music department at Santa Catalina School and is organist and choir director at Bethlehem Lutheran Church in Monterey.

# FESTIVAL

## Rosemary Waller

Concertmaster

Rosemary Waller returns for her 15th season as concertmaster of the Festival Orchestra. For the past



seven years she has served as principal second violinist of the Cincinnati Symphony. A six-time winner of the Coleman Chamber Music Contest, Mrs. Waller holds bachelor's and master's degrees from the University of Southern California. She received a Fulbright Scholarship to the Paris Conservatory of Music from 1954 to 1956. After returning to this country she joined the National Symphony Orchestra in Washington, D.C. and in 1960 was invited to become a member of the Cincinnati Symphony. She first played with the Festival Orchestra in 1950.

## PROGRAM NOTES

### EDWARD COLBY

*Lecturer in Music and Head Librarian, Music Library, Stanford University*

### DR. RAYMOND KENDALL

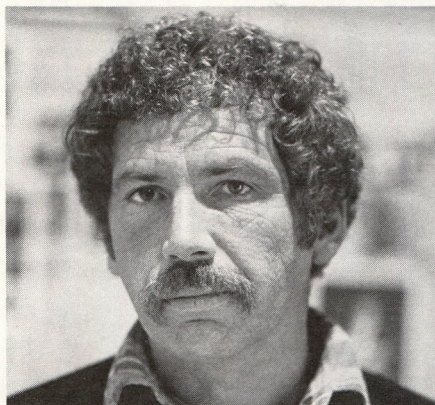
*Former Dean, School of the Performing Arts, University of Southern California*

## TAFF

### Robert Bowser

Stage Manager

As stage manager of Sunset Center Theatre, Robert Bowser was associated with the Festival in 1976 and 1977. Before moving to the Monterey Peninsula from the Los Angeles area, he was Director of New Talent with Universal M.C.A. and Casting Director for Metro Goldwyn Mayer Studios.



### Mary Wiltse

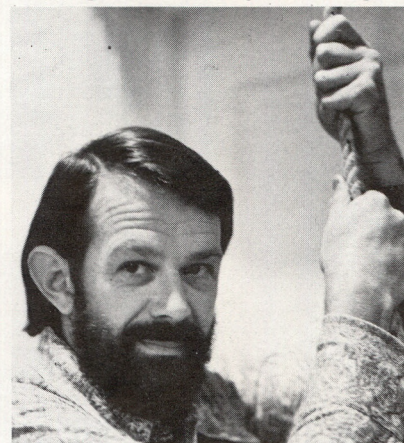
Ticket Manager

In March Mary Wiltse moved to Carmel and joined the Festival staff. She brings to this position over five years of administrative experience, most recently as Executive Secretary to the Episcopal Bishop of Los Angeles. She grew up in Long Beach, California, and studied English and Classics at Mills College and Northwestern University, where she received her B.A. in 1973.

### Fred Terman

Associate Stage Manager

In addition to a long association with the Festival as assistant stage manager for three years, stage



manager for four, and lighting technician since 1967, Fred Terman has had extensive experience with local theater groups. He has been Assistant Professor of Electrical Engineering at the Monterey Naval Postgraduate School and at present is Lecturer in computer engineering at Stanford University.

## TOWER MUSIC

Works of J. S. Bach, Gabrieli, Josquin des Près, Obrecht, Pachelbel, Pezel, Reicha and other composers of the Baroque era will be played by the Brass Choir, under the direction of RALPH LaCANNA, for approximately one half-hour before each concert.

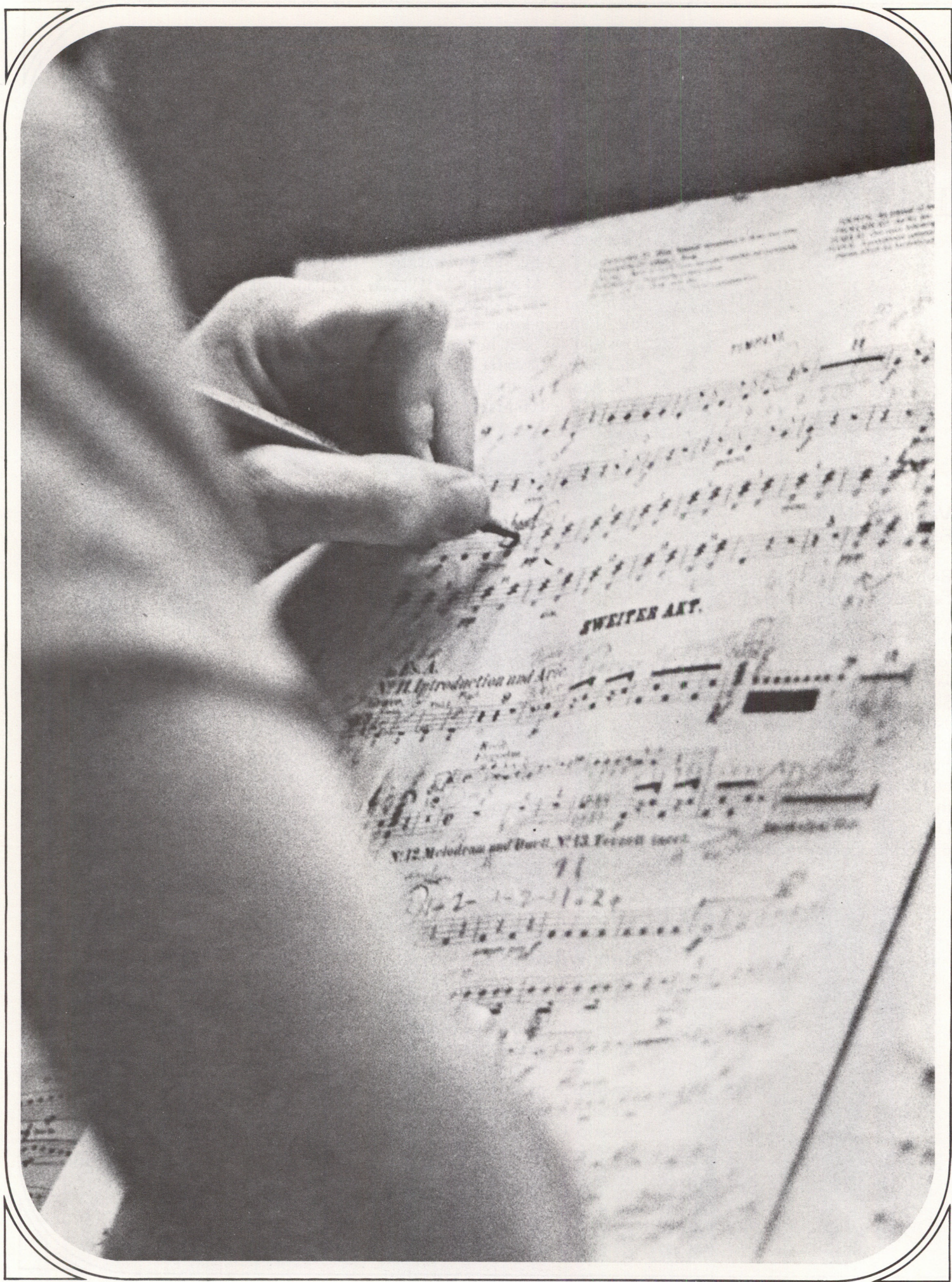
Brass Choir: RALPH LaCANNA, CHARLES BUBB, Jr., trumpet; JOHN KRUEGER, CARLBERG JONES, horn; WILL SUDMEIER, RUSSELL WIDENER, DON KENNELLY, trombone.



### Valentine Miller

Festival Secretary

Before assuming the duties of Festival Secretary in early 1972, Val Miller was a staff writer with the Monterey Peninsula Herald for nine years and had previously worked for the Carmel Pine Cone. She grew up in Carmel and ushered at the first Bach Festival in 1935. Her mother, the late Susan Creighton Porter of Carmel and Big Sur, was a close friend of the Festival's founders, Dene Denny and Hazel Watrous. She is a Radcliffe College graduate.



## I. Cantata, "Der Himmel lacht," Johann Sebastian Bach BWV 31 (1685-1750)

Sonata: Allegro  
Chorus: Der Himmel lacht (The heavens rejoice)  
Recitative (Bass): Erwünschter Tag! Sei Seele wieder froh  
(Long-awaited day! My soul again be glad)  
Aria (Bass): Fürst des Lebens, starker Streiter  
(Prince of life, strong Defender)  
Recitative (Tenor): So stehe denn, du Gott ergeb'ne Seele  
(Thus arise, thou soul to God devoted)  
Aria (Tenor): Adam muss in uns verwesen  
(The Adam in us must perish)  
Recitative (Soprano): Weil denn das Haupt sein Glied  
(As the head draws its limbs)  
Aria (Soprano): Letzte Stunde, brich herein  
(Final hour, now draw nigh)  
Chorale: So fahr' ich hin zu Jesu Christ  
(I journey now unto Jesus Christ)

SARAH GANZ, *Soprano*

GREGORY WAIT, *Tenor*

LOUIS LEBHERZ, *Bass*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

## II. Brandenburg Concerto No. 4 J. S. Bach in G major, BWV 1049

Allegro  
Andante  
Presto

DAVID ABEL, *Baroque Violin*

ROBERTA AND COLIN STERNE, *Recorder*

## III. Concerto in d minor, BWV 1063 J. S. Bach

[Allegro]  
Alla Siciliana  
Allegro

MALCOLM HAMILTON, BRUCE LAMOTT,

MADELINE INGRAM, *Harpsichord*

### INTERMISSION

## IV. Gloria Antonio Vivaldi (1678-1741)

Chorus: Gloria in excelsis Deo  
(Glory to God in the highest)  
Chorus: Et in terra pax (And on earth peace)  
Duet (Soprano, Mezzo-Soprano): Laudamus te  
(We praise Thee)  
Chorus: Gratias agimus tibi (We give thanks unto Thee)  
Chorus: Propter magnam gloriam (For Thy great glory)  
Aria (Soprano): Domine Deus (Lord, God)  
Chorus: Domine Fili Unigenite  
(O Lord, the only begotten Son)  
Aria (Alto) and Chorus: Domine Deus, Agnus Dei  
(O Lord God, Lamb of God)  
Chorus: Qui tollis peccata mundi  
(Thou who takest away the sins of the world)  
Aria (Alto): Qui sedes ad dexteram Patri  
(Thou who sittest at the right hand of the Father)  
Chorus: Quoniam tu solus sanctus  
(For Thou only art holy)  
Chorus: Cum Sancto Spiritu (With the Holy Spirit)

ELIZABETH KNIGHTON, *Soprano*

BRENDA BOOZER, *Mezzo-Soprano*

CYNTHIA MUNZER, *Alto*

FESTIVAL CHORUS, CHORALE AND ORCHESTRA

I. First produced on Easter Day, 1715, the text Bach's first association with librettist Salomo Franck, this cantata was repeated for another Easter Day sixteen years later in Leipzig, with both libretto and music revised by Bach.

The opening sonata or *sinfonia* has an unusual score: three trumpets, timpani, three oboes, oboe da caccia, two parts each for violins, violas and cellos plus continuo. All fifteen instrumental lines are in unison for the opening and closing passages.

The same imposing forces underscore the opening chorus, which has five polyphonic vocal lines, the sopranos divided. A brief *adagio* appears, without brass and percussion (Who for Himself the grave for rest (has) chosen), before the chorus is rejoined by the brass, leading to a brilliant close.

Bass, tenor and soprano then succeed one another in short recitatives and arias. The soprano aria is a well-proportioned song on the last hours of life, with a prayer to attending angels. Pizzicato cellos and an oboe obbligato frame the scene.

Stanza five of N. Herman's chorale, "When my last hour is at hand" closes the cantata with a dramatic contrast to the rejoicing in heaven and on earth with which it began.

II. Bach uses the unique timbre of the three solo instruments to enhance the character of the *concertino*. The violin scurries through rapid passages, double stops, and what is termed *bariolage*. This involves playing on the lower strings in high positions, producing a special tone-color. In their frequent duets, the recorders usually move in thirds and sixths, employing "echo" effects as one follows the other.

In the first movement the accompanying strings are quiet and unruffled, with occasional countermotion in the cello and continuo.

Antiphonal effects between the *concertino* and the *ripieno*—that is, between the solo instruments and the accompanying ensemble—mark the *andante*.

The *presto* is a driving fugue, with first statements of the subject by the viola and second violin; third statement by the first and solo violins; the fourth by the recorders in unison. The episodes provide the solo violin with fine florid passages.

A special note on the *Baroque Violin*. (Please turn to Historical Instruments, page 40.) This combination of bow and instrument provides a sound that has little relation to what is associated with violin sound today. The near absence of vibrato adds to a sound that can be described as clear, sharp and more penetrating than a 19th-century concept. The timbre of a low-wind pressure flute stop on a Baroque organ is a close analogy; or the difference between a modern piano and a harpsichord reconstruction.

III. Bach's concertos have very little in common with the 19th and 20th-century instrumental concerto, in which the orchestra assumes a major role. For Bach and his 18th-century contemporaries, the concerto was a showcase for the timbre and versatility of the solo instrument, with the undergirding instruments and continuo limited largely to an accompanying role.

Bach wrote three concertos for two keyboard instruments, two for three, and a single concerto for four (after Vivaldi). Both of the three-keyboard concertos are supported only by strings and continuo.

This d minor concerto dates from 1730-33, a good ten years after Bach had settled in Leipzig. His sons Wilhelm Friedemann and Karl Philipp Emmanuel were in their teens. Hence it is likely that Bach wrote the three-keyboard concertos for performance at home with his two older sons.

The first movement, in 3/8 measure, features Harpsichord I most prominently. The second, *alla siciliana*, is more introspective, while the *allegro-finale* is full of syncopations, echo effects, with cadenza-like passages for each harpsichord.

IV. Vivaldi wrote nearly 600 instrumental concertos and sonatas. Though his output of operas and sacred vocal music is smaller, the best of it stands comparison with his almost exact contemporary, Johann Sebastian Bach. While there is little likelihood that they knew one another's sacred compositions, they both worked from similar backgrounds in church, city and school life.

Vivaldi made two known settings of *Gloria in excelsis*. Both end with the same fugue on the words *Cum sancto spiritu*, probably borrowed from another *Gloria* by Giovanni Maria Ruggieri (1685-1715?), an opera composer who lived in Venice, and about whom little is known.

The first published edition of the present *Gloria* (1941) was prepared by Alfredo Casella, who charged and deleted so many details that he labelled it an "elaborazione"!

More recent modern performances date from 1957, with cuts restored along with the original orchestration.

In sequence, the *Gloria* shows a cumulative dramatic plan: the first two choruses, one fast, the second slow (*andante*), are followed by a brisk duet for two sopranos. Then follow two more choruses, the first slow (*adagio*), the second an *allegro*. The soprano aria is marked *largo*, succeeded by a fast chorus and an *adagio* alto aria and chorus. Then, to cap the whole mood of the *Gloria*, the concluding alto aria, chorus, and the borrowed *Cum sancto spiritu* are fast (*allegro*).

Stylistically, the instrumental parts have all the characteristics of Vivaldi's purely instrumental works: leaping octaves, rapidly repeated notes, dotted rhythms, and frequent contrasts. The vocal parts are primarily chordal, with only occasional canonic imitations and polyphonic texture.

The *Gloria* sets the mood for the Founders' Memorial Concert on Wednesday evening in the Carmel Mission Basilica, which celebrates the 300th anniversary of Antonio Vivaldi's birth in 1678.

## TUESDAY, JULY 18 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

### MALCOLM HAMILTON, *Harpsichord*

- I. **Concerto for Harpsichord in D major, BWV 972 (after Vivaldi)** **Johann Sebastian Bach** (1685-1750)  
 Allegro  
 Larghetto  
 Presto
- II. **Fifteen Two-part Inventions** **J. S. Bach**  
 No. 1 in C major, BWV 772  
 No. 2 in c minor, BWV 773  
 No. 3 in D major, BWV 774  
 No. 4 in d minor, BWV 775  
 No. 5 in E flat major, BWV 776  
 No. 6 in E major, BWV 777  
 No. 7 in e minor, BWV 778

- No. 8 in F major, BWV 779  
 No. 9 in f minor, BWV 780  
 No. 10 in G major, BWV 781  
 No. 11 in g minor, BWV 782  
 No. 12 in A major, BWV 783  
 No. 13 in a minor, BWV 784  
 No. 14 in B flat major, BWV 785  
 No. 15 in b minor, BWV 786

- III. **Four Sonatas** **Domenico Scarlatti** (1685-1757)  
 d minor, Longo S. 12  
 F major, Longo 352  
 A major, Longo 132  
 D major, Longo 261

## TUESDAY, JULY 18 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

### ANTONIO VIVALDI

DR. WILLIAM P. MAHRT  
*Assistant Professor of Music,*  
*Stanford University*

## TUESDAY, JULY 18 8:00 pm Concert/Sunset Center Theatre

- I. **Cantata, "Nun komm, der Heiden Heiland," BWV 61** **Johann Sebastian Bach** (1685-1750)  
 Overture (Chorus): Nun komm, der Heiden Heiland  
 (Now come, Thou Savior of the heathen)  
 Recitative (Tenor): Der Heiland ist gekommen  
 (The Savior has come)  
 Aria (Tenor): Komm, Jesu, komm zu deiner Kirche  
 (Come, Jesus, come unto thy church)  
 Recitative (Bass): Siehe, siehe! Ich stehe vor der Thür  
 und klopfe an  
 (Behold! I stand before the door and knock)  
 Aria (Soprano): Öffne dich, mein ganzes Herze  
 (Open thyself, all my heart)  
 Chorale: Amen, komm, du schöne Freudenkrone  
 (Amen, come thou beauteous crown of gladness)  
 MARY-ESTHER NICÓLA, *Soprano*  
 GREGORY WAIT, *Tenor*  
 JOHN ROBERT DUNLAP, *Bass*  
 FESTIVAL CHORUS, CHORALE AND ORCHESTRA

- II. **Concerto in d minor, BWV 1043** **J. S. Bach**  
 Vivace  
 Largo  
 Allegro  
 ROSEMARY WALLER, MARK VOLKERT, *Violin*

- III. **Cantata, "Vergnügte Ruh'," BWV 170** **J. S. Bach**  
 Aria: Vergnügte Ruh', beliebte Seelenlust  
 (Contented rest, with sweet and heartfelt joy)  
 Recitative: Die Welt, das Sündenhaus  
 (The world, that house of sin)  
 Aria: Wie jammern mich doch die verkehrten Herzen  
 (How I lament for those sinful hearts)  
 Recitative: Wer sollte sich dem nach wohl hier  
 leben wünschen  
 (Why should they yet wish to live on this earth)  
 Aria: Mir ekelt mehr zu leben (How painful is life to me)  
 CYNTHIA MUNZER, *Alto*  
 LOUISE DI TULLIO, *Flute*  
 KENNETH AHRENS, *Organ Obbligato*

### INTERMISSION

- IV. **Concerto in A major, K. 488** **Wolfgang Amadeus Mozart** (1756-1791)  
 Allegro  
 Andante  
 Presto

GERHARD PUCHELT, *Piano*

Steinway piano loaned through the courtesy of the Carmel Music Society

- I. Bach was 29, hard at work in Weimar, when this cantata was first performed on the First Sunday in Advent. Another known

performance was in Leipzig in 1722, though Bach was not to assume the Cantorship of St. Thomas's Church until a year later.

The opening chorus is a sort of French overture in choral garb: single lines of Luther's hymn are sung successively, in unison, by sopranos, altos and tenors, then the fourth line by four-part chorus.

The modest dimensions of the tenor recitative, *arioso* and aria hint that these may have been written for a choir member of modest abilities, for they avoid any high notes.

Although only ten measures long, the bass recitative is rememberable. Strings and continuo play simple chords, while the voice speaks gently.

In her aria, the soprano rejoices on opening her heart to the Saviour. Upward steps in both voice and accompanying cellos and organ suggest a running towards the Saviour.

If the final chorus seems short — it uses only part of the seventh verse of P. Nicolai's hymn, "Wie schön leuchtet der Morgenstern" (How beautifully shines the morning star) — it is, considering what a later, more mature Bach might have done with the entire verse. But perhaps there are compensations in the utter freshness of the younger man, just probing the reaches of his enormous talent.

**II.** This engaging work was written in Cöthen in about 1720, when Bach was in his 35th year. The two violins have equal roles in the exposure and working-over of the thematic material in the opening vivace, with the accompanying forces providing simple support rather than aggressive contrast.

In the *largo*, the solo strings have an uninterrupted dialogue on one of the handsomest melodies in concerto literature. Albert Schweitzer suggests that the d minor concerto became widely known partially because the orchestral part could so simply and easily be transcribed for keyboard accompaniment. He goes on to say that "... the peace of the *largo* is one of the great, simple moments in musical literature."

The *allegro* finds the orchestra underlining the bustling movement of the solo strings with frequent punctuations. Bach reworked this concerto into a concerto for two keyboards (BWV 1062), transposing it in the process to c minor.

**III.** Bach seemed to find the alto voice and instruments in the

same range — viola and viola d'amore — of special interest. This solo cantata for alto was written for the sixth Sunday after Trinity, one of eight cantatas written about 1732 which use an organ obbligato.

The first aria interposes quiet instrumental sections, played by oboe d'amore, two violins and viola with basso continuo, between two serene vocal sections.

Following the recitative, the organ assumes its obbligato role, giving a fugal treatment to the thematic material, using contrasting material on each keyboard. This second aria, designated "adagio," vividly illustrates the text. Agitated instrumental passages mirror the words, "vengeance and hatred" and "sneer as they mock thy express commands."

While still subdued, the final aria takes on a more optimistic mood, particularly in the final words, "... let me discover the dwelling place where I can be at peace."

**IV.** Mozart wrote three piano concertos for his subscription concerts during the 1785-86 season: E flat major (K. 482), A major (K. 488) and c minor (K. 491). The composer was at work on his opera, *The Marriage of Figaro*, during the same period, hence it is not surprising that the A major concerto, even more than the two others, is both gentle and full of sophisticated humor.

Also, instead of oboes, Mozart introduces two clarinets into the accompanying ensemble for the first time in his piano concertos. The clarinets help to establish a unique mood, particularly in their interplay with the piano.

After a lengthy introduction (67 bars), the opening *allegro* has sharp contrasts in mood, from light to somber, and again bright.

The *andante*, in f sharp minor, is full of simple, beautiful melody, as though this 30-year-old genius's supply of handsome tunes were inexhaustible, as indeed it was.

The galloping *rondo* is dazzling, with frequent use of what came to be known as "Alberti bass" (after Domenico Alberti, 1710-1740), which breaks up simple, left-hand triads into rolling 16th-notes, alternating long and short intervals.

Above all, the concerto is filled with healthy, joyful music.

## WEDNESDAY, JULY 19 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

### MUSIC OF J. S. BACH FOR VIOLIN ALONE

DAVID ABEL, *Baroque Violin*

- |  |  |
|--|--|
| <p><b>I. Partita No. 3 in E major, BWV 1006</b></p> <p>Preludio<br/>Louve Loure<br/>Gavotte en Rondeau<br/>Minuet I and II<br/>Bourrée<br/>Gigue</p> | <p>Johann Sebastian Bach<br/>(1685-1750)</p> |
|--|--|

- |  |                   |
|--|-------------------|
| <p><b>II. Sonata No. 3 in C major, BWV 1005</b></p> <p>Adagio<br/>Fugo<br/>Largo<br/>Allegro assai</p> | <p>J. S. Bach</p> |
|--|-------------------|

## WEDNESDAY, JULY 19 3:00 pm Piano Recital/Sister Carlotta Performing Arts Center

GERHARD PUCHELT, *Piano*

- |  |                                     |
|--|-------------------------------------|
| <p><b>I. Andante varié in f minor, H. XVII, No. 6</b></p>  | <p>Joseph Haydn<br/>(1732-1809)</p> |
| <p><b>II. Sonata in c minor, H. XVI, No. 20</b></p> <p>Moderato<br/>Andante con moto<br/>Finale: Allegro</p> | <p>Joseph Haydn</p>                 |

- |   |  |
|---|--|
| <p><b>III. Sonata in C major, K. 330</b></p> <p>Allegro moderato<br/>Andante cantabile<br/>Allegretto</p> | <p>Wolfgang Amadeus Mozart<br/>(1756-1791)</p> |
| <p><b>IV. Nine Variations for piano on a minuet by Jean Pierre Duport, K. 573</b></p>                     | <p>W. A. Mozart</p>                            |

**MUSIC OF ANTONIO VIVALDI (1678-1741)**

In celebration of the 300th anniversary of his birth

**SANDOR SALGO, Conductor**

**PRISCILLA SALGO, Assistant Conductor**

**KENNETH AHRENS, Organ**

**FESTIVAL CHORALE AND ORCHESTRA**

**I. Sinfonia in b minor for strings, "Al Santo Sepolcro"**

Adagio molto  
Allegro ma poco

**II. Lauda Jerusalem** (for four Sopranos, with Double Chorus and two String Orchestras)

Praise the Lord, O Jerusalem

SARA GANZ, CATERINA MICIELLI,  
MARY-ESTHER NICÓLA, DIANE THOMAS, *Soprano*

**III. Stabat mater** (for Alto solo)

Stabat mater dolorosa (The Mother stood grieving)  
Cujus animam gementem (Her soul in mourning)  
O quam tristis (O how sorrowful)  
Quis est homo qui non fleret  
(What man would not be moved?)  
Quis non posset contristari  
(Who could not share her sorrow?)  
Pro peccatis (For our sins)  
Eia mater! fons amoris (Ah, Mother! Font of love)  
Fac ut ardeat cor meum (Make my heart compassionate)  
Amen

BRENDA BOOZER, *Mezzo-Soprano*

**IV. Concerto grosso in F major**  
(for three violins and strings)

Allegro  
Andante  
Allegro

ROSEMARY WALLER, MARK VOLKERT, STACY PHELPS,  
*Violin*

**V. Beatus vir** (Psalm 112, for Double Chorus and two Orchestras)

Beatus vir (Blest is the man)  
Potens in terra (Mighty over the world)  
Gloria et divitiae (Glory and wealth)  
Exortum est in tenebris (Exhorted, in dead of night)  
Jucundus homo (A good man lendeth)  
In memoria aeterna (In eternal memory)  
Paratum cor eius (His heart is established)  
Peccator videbit (The wicked shall see It)  
Gloria Patri et Filio (Glory be to the Father and to the Son)

**SOLOISTS**

SARA GANZ, CATERINA MICIELLI, DENELL MEYER,  
DARLENE LAWRENCE, MARY-ESTHER NICÓLA,  
DIANE THOMAS, *Soprano*  
DALE RICHARD, GREGORY WAIT, *Tenor*  
CRAIG JESSOP, *Bass*

Vivaldi spent most of his life in Venice, that extraordinary city built on 118 islets within a lagoon at the north end of the Adriatic Sea. It became a republican city-state in 697, headed by a Duke (*doge* in Venetian dialect). By the 1400s, it had a world commerce, with hundreds of ocean vessels and a powerful navy to defend them.

Then, as its geographical empire declined, Venice became preeminent in the arts. Through self-containment, it achieved internal peace, despite pirates, Turks, popes and the envy of other city-states.

In painting, Bellini, Titian and Veronese lent their warm colors to the Venetian scene. Music printing, including the work of Petrucci, was an aid to musical composition; violin makers, among them Goffriller and Guarnerius, worked in Venice.

Vivaldi's father and teacher, Giovanni Vivaldi, was a violinist in the orchestra at St. Mark's. Beginning in 1709, when he was 31, Vivaldi became professor of violin at the famous girls' conservatory, the Ospedale della Pietà; later he was Maestro de' Concerti at the same school.

In addition to grand motets for antiphonal choirs, Venetians developed an independent instrumental music, combining voices and instruments in a manner completely fresh and new in the annals of music.

I. Set in four parts, with violins divided, cellos and basses in unison, this six-minute string work is scored without organ or harpsichord.

Of the two movements, the *adagio molto* offers immediate clue to the ascription, "To the Holy Sepulchre." Dissonant intervals—seconds and augmented fourths—create a somber and ghostly mood.

The following *allegro* is full of octave leaps in all the string parts, with dissonant elements still much in evidence. Idiomatic bowings and accentuations add to the imagery.

II. Vivaldi's post at the Ospedale della Pietà, an orphanage for girls in Venice, gave him his most practical reason for writing sacred choral works, for the Ospedale was well known outside of Italy because of the high level of its musical performances. Male vocal lines were sung either by teachers at the orphanage or by invited singers.

St. Mark's Church in Venice, with its two organs and opposing balconies for two choirs, was the cradle of vocal polyphony for two choruses and two orchestras.

The text of *Lauda Jerusalem* (Praise the Lord, O Jerusalem) is from the 147th Psalm, with the usual *Gloria Patri* (Glory be to the Father) added. Vivaldi borrows elements of contrast from his own instrumental concertos, using a) both choruses together with both orchestras; b) solo Soprano I with Orchestra I (without basses); c) solo Soprano II with Orchestra II (also without basses). The two-chorus, two-orchestra combination is found with verses 1, 4, 7 and 10, while the text of verses 8 and 9 is propounded by the two solo voices in alternation.

In the Carmel Mission Basilica, Chorus I and Orchestra I sing and play from the altar end of the nave, while Chorus II and Orchestra II are placed in the gallery over the entrance doors of the basilica. By this means the antiphonal effects become both audible and visible. Towards the end of the *Gloria Patri*, both choruses and both orchestras sing and play in unison, providing a climax of cumulative proportion.

III. *Stabat mater dolorosa juxta crucem* (The sorrowful mother stood at the foot of the Cross) is a prayer meditating on the sorrows of the Virgin by the Cross. In the liturgy of the Roman Catholic Church it is a sequence for the Seven Sorrows of the Virgin, sung at Lenten celebrations of the Mass.

Vivaldi uses only the first half of the text, which is probably by Jacopone da Todi. Furthermore, he uses the music for the first three verses for the second three: *Cujus animam* for example, having the same score as *Quis non posset*, etc. There is an undeniable virtuosic element in Vivaldi's vocal style; the imploring *Cujus animam* is reminiscent of Monteverdi. *Fac ut ardeat* is a quiet *scilicet*, while the *melismas* of the closing *Amen* are echoed in the accompanying strings.

*Stabat mater* has engaged the attention of a whole range of composers, from Josquin des Prés and Palestrina to Pergolesi, Haydn, Schubert and Verdi. Vivaldi's setting deserves to be grouped with those of other masters.

IV. While various editors, including Malipiero and Bonelli, have chosen to emphasize one or another of the optional Baroque practices—involvement of the three solo violins in all or almost none of the *tutti* or full-ensemble sections; extension of solo lines to complete phrase endings; even distribution of principal and accompanying roles among the solo violins — the thrust and vitality of Vivaldi's ideas remain unimpaired.

Both the opening and closing *allegro* movements emphasize a sort of rocking deployment of simple triads, with idiomatic leaps in all parts to punctuate the freedom and vivacity of the composer's string writing.

In the *andante*, the accompaniment is reduced to cello and continuo, with the solo violins alternating roles: a soaring solo line; broken chords, *pizzicato* in even 32nd notes; muted *arpeggii* in 64th notes. The resulting contrasts prove literally dazzling as well as inventive.

One can only contemplate the score and wish one were a virtuoso violinist: everyone seems to be having such fun.

Note: The cadenza in tonight's performance was written by Mr. Volkert.

V. Vivaldi wrote fewer than ten sacred works, including the *Beatus vir*. This setting of the 112th psalm has a great deal in

common with his large instrumental works as well as with his operas. By Vivaldi's time there were 33 opera theatres in Venice, one in each parish, usually named after the parish church.

Stylistically, the *Beatus vir* is secular instrumental music which just happens to be set to a sacred text. Texture, rhythmic vitality and overall animation lead to this conclusion. Far from detracting from the text, however, the virtuoso string effects, echoed by the voices, lend a liveliness and freshness to the entire work.

*Beatus Vir* was performed three years ago at the Carmel Bach Festival, with the first chorus and orchestra in the altar end of the nave, the second chorus and orchestra in the gallery over the entrance doors, creating the necessary antiphonal effects. It was recorded subsequently, and appears on Orion Master Recordings (ORS 75208).

## THURSDAY, JULY 20 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

### THE LUMIÈRE STRING QUARTET

ARTHUR ZADINSKY, *Violin*

MARGARET WOOTEN, *Violin*

ROLAND KATO, *Viola*

DOUGLAS ISCHAR, *Cello*

with

SUSAN WILLOUGHBY, *Bassoon*

MADELINE INGRAM, *Harpsichord*

JAN GAUDER, *Cello*

- I. **Quartet in C major, Op. 74, No. 1** Franz Joseph Haydn (1732-1809)  
 Allegro moderato  
 Andantino grazioso  
 Menuetto (Allegro)  
 Finale (Vivace)

THE LUMIÈRE QUARTET

- II. **Suite in G major, Joseph Bodin de Boismortier**  
 from "Cinq Sonates" (1729) (1691-1755)  
 Allegro ma non troppo  
 Corrente  
 Largo - Siciliano  
 Gavottta I - Gavotta II  
 Adagio

Minuetto I - Minuetto II

Giga

SUSAN WILLOUGHBY, *Bassoon*  
 MADELINE INGRAM, *Harpsichord*  
 JAN GAUDER, *Cello*

- III. **Concerto in F major, F. VIII, No. 8** Antonio Vivaldi (1678-1741)  
 Allegro non molto  
 Andante  
 Allegro molto

SUSAN WILLOUGHBY, *Bassoon*  
 THE LUMIÈRE QUARTET  
 MADELINE INGRAM, *Harpsichord*  
 JAN GAUDER, *Cello*

## THURSDAY, JULY 20 3:00 pm Organ Recital/Bethlehem Lutheran Church

### WORKS OF JOHANN SEBASTIAN BACH (1685-1750)

LLOYD HOLZGRAF, *Organ*

- I. **Fantasia and Fugue in c minor, BWV 537**  
 II. **Fantasia in G major, BWV 572**  
 III. **Variations on the Chorale Partita "O Gott, du frommer Gott," BWV 767**  
 IV. **Concerto in a minor, BWV 593 (after Vivaldi)**  
 Allegro

Adagio

Allegro

- V. **Chorale Prelude "Nun kommt der Heiden Heiland," BWV 659**

- VI. **Toccata and Fugue in d minor, BWV 565**



# THURSDAY, JULY 20 8:00 pm Concert/Sunset Center Theatre

## I. Trio in E flat major, K. 498 Wolfgang Amadeus Mozart (1756-1791)

Andante  
Menuetto  
Rondo

MYRA KESTENBAUM, *Viola*

THEODORE OIEN, *Clarinet*

GERHARD PUCHELT, *Piano*

## II. Chaconne for solo violin Johann Sebastian Bach (from Partita No. 2, BWV 1004) (1685-1750)

CHRISTIANE EDINGER, *Violin*

## III. Sonata in E flat major, K. 380 W. A. Mozart

Allegro  
Andante  
Rondo

CHRISTIANE EDINGER, *Violin*

GERHARD PUCHELT, *Piano*

Steinway piano loaned through the courtesy of the Carmel Music Society

### INTERMISSION

## IV. Cantata, "Gottes Zeit is die allerbeste Zeit," BWV 106 J. S. Bach

Sonatina

Chorus: Gottes Zeit is die allerbeste Zeit  
(God's time is best)

Aria (Tenor): Ach Herr! Lehre uns bedenken  
(Ah, Lord! Make us to know)

Aria (Bass): Bestelle dein Haus (Set thy house in order)

Chorus: Es ist der alte Bund (It is the old covenant)

Aria (Alto): In deine Hände (Into Thy hands)

Duet (Bass, Alto): Heute wirst du mit mir in Paradies  
(Today thou shalt be with me in Paradise)

Chorus: Glorie, Lob' Ehr' (Glory, praise, honor)

CYNTHIA MUNZER, *Alto*

GREGORY WAIT, *Tenor*

LOUIS LEBHERZ, *Bass*

### MEMBERS OF THE FESTIVAL CHORALE AND ORCHESTRA

I. This trio was written in Vienna in August of 1786, and was published by Artaria as Op. 14. The intended prominence of the keyboard is clear from the title: "Trio per il Clavicembalo o Forte Piano, con l'accompagnamento d'un Violino e Viola . . . La parte del Violino si può eseguire anche con el Clarinetto."

Written especially for the Jacquin family, whose daughter Francesca was a pupil of Mozart's, this is a work of intimate friendship and love. The literature refers to performances with Francesca at the keyboard, Mozart playing the viola and Anton Stadler the clarinet.

The opening *andante* (6/8) is full of assurance, with frequent *gruppettos* (ornamental turns), usually with a trill at the

end. Part of the movement is in c minor. The *menuetto* is in B flat, with what one biographer calls "learned animation," ranging from the blissful to the defiant. Triplet figures in the trio have the effect of compound measure — what would be written today in 9/8 measure. The *rondo* sings from beginning to end, closing with what Alfred Einstein calls "... a distillation of melodies and contrapuntal beauty that does not merely satisfy the listener, but leaves him enchanted."

II. In Bach's time, *partita* was a term often used instead of *suite* to describe a set of contrasting instrumental pieces set in dance forms. The first four sections of Bach's Second Partita for Solo Violin are the traditional *allemande*, *courante*, *sarabande* and *gigue*, to which is added a fifth, a *chaconne*.

This particular *chaconne* has achieved eminence as an apotheosis of Baroque string writing; it is a little world all by itself.

In it, Bach alternates between polyphonic and monophonic writing and uses amazing cross-accentuations. Frequent triple and quadruple stops (meaning that the score sometimes calls for three or four strings to sound simultaneously) was probably easier to perform with the flat bridge and the curved bow of Bach's time, which could be relaxed to contact three or four strings at once. But most modern performers prefer to use the bridge and bow to which they are accustomed.

Albert Schweitzer compares this Chaconne to the Passacaglia in c minor for organ, noting that both are unique of their type. In his biography of Bach, Schweitzer says of the Chaconne, "Out of a simple theme Bach conjurs up a whole world. We seem to hear sorrow contending with pain, 'til at last they blend in a mood of profound resignation."

III. In November of 1781, Artaria published six Mozart violin-piano sonatas in Vienna as Op. 11. This sonata in E-flat major was the last of this set of six. Cramer's *Magazin der Musik* wrote of Op. 11, "The signs of the great genius of their author are richly to be observed in all six."

The keyboard is particularly active in the opening *allegro*. Of the following two movements Alfred Einstein wrote, "K. 380 is brilliant, with a dramatic and thoroughly animated *andante* in g minor, and a *rondo* with a hunting horn theme that could have been used as a *finale* for a piano concerto."

IV. Written in Weimar in 1711, the cantata, "Gottes Zeit," is divided into four main sections, the second of which is further divided into arias for each of the solo voices plus two choruses.

This cantata is sub-titled *Actus tragicus*, possibly written for the funeral of an elderly man, though the mourning is without grief, and contemplation of the afterlife is expressed in joyful terms. The work is scored for recorders, *viola da gamba*, and *continuo*, with no violins.

The opening *sonatina* sets the mood for the choral movements to follow. The chorus, "God's time is best," leads at once to the tenor's "Lord, make us know that we must die," answered by the bass aria, a stern admonition to "Set thy house in order." Then, while the low chorus voices intone, "It is the old covenant: Man, thou must die," the soprano sings, "Yea, come, Lord Jesus." Simultaneously, above the preceding, one hears the chorale tune: "I have cast all my care on God."

Approximately at this point, the whole mood seems to change, with the mood of the New Testament superseding the Old Covenant: for as the bass sings "Today thou shalt be with me in Paradise," the alto sings another chorale, "In peace and joy I now depart."

The final chorus is a rhythmic, driving polyphonic "Amen" much in the style of Handel.

The cantata closes with a quiet "Amen," echoed by the *continuo*, as though to remember the occasion: the loss of a friend.

**FRIDAY, JULY 21** 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

**MUSIC OF HANDEL AND THE SONS OF J. S. BACH**

ROBERTA AND COLIN STERNE, *One-Keyed Flute*

MARILYN SAVAGE, *Mezzo-Soprano*

BRUCE LAMOTT, *Harpsichord*

LAURA CARROLL, *Viola da Gamba*

**I. Sonata in e minor for Two German Flutes (without Bass)** George Frederic Handel (1685-1759)

Andante  
Tempo giusto  
Lento  
Allegretto

**II. Sonata in D major for Flute and Continuo** Carl Philipp Emanuel Bach (1714-1788)

Adagio  
Allegro  
Vivace

**III. Cantata, "Mi palpita il cor"** G. F. Handel  
Recitative: Mi palpita il cor (My heart trembles)

Arietta: Agitata è l'anima mia (Distressed is my soul)

Recitative: Tormento e gelosia (O torment and jealousy)

Aria: Ho tanti affanni in petto  
(I have such sorrows in my breast)

Recitative: Clori, di te mi lagnò  
(Clori, my lament is of you)

Aria: Se un dì m'adora (If one day I am loved)

**IV. Sonata in D major for Two Flutes and Continuo** Wilhelm Friedemann Bach (1710-1784)

Allegro ma non troppo  
Largo  
Vivace

**FRIDAY, JULY 21** 3:00 pm Symposium/Parish Hall, All Saints' Episcopal Church

**MOZART'S "TITUS"**

*Moderator : DR. RAYMOND KENDALL  
Former Dean, School of the Performing Arts  
University of Southern California*

*JAMES H. SCHWABACHER, JR.  
Former Tenor Soloist, Carmel Bach Festival  
President, Merola Fund, San Francisco Opera*

*DR. DANIEL HEARTZ  
Professor of Music, University of California, Berkeley*

**FRIDAY, JULY 21** 8:00 pm Concert/Sunset Center Theatre

**TITUS**

(*La Clemenza di Tito*, K. 621)

An opera seria in two acts, in concert form, sung in English

Music by

**WOLFGANG AMADEUS MOZART**  
(1756-1791)

Titus Vespasianus, Emperor of Rome  
(*Tenor*) . . . . . RAYMOND GIBBS  
Vitellia, daughter of the deposed Emperor  
Vitellius (*Soprano*) . . . . . CAROL VANESS  
Sextus, friend of Titus, in love with  
Vitellia (*Mezzo-Soprano*) . . . . . BRENDA BOOZER  
Servilia, sister of Sextus, in love with  
Annius (*Soprano*) . . . . . ELIZABETH KNIGHTON  
Annius, friend of Sextus, in love with  
Servilia (*Alto*) . . . . . LISA TURETSKY  
Publius, Captain of the Roman Guard  
(*Bass*) . . . . . JOHN ROBERT DUNLAP

The scene is laid in Rome, 79 A.D.

Overture

**ACT I**

Scene 1: Vitellia's living quarters

No. 1 Duet: Vitellia, Sextus

No. 2 Aria: Vitellia

No. 3 Duettino: Sextus, Annus

Scene 2: The Roman Forum

No. 4 March

No. 5 Chorus

No. 6 Aria: Titus

No. 7 Duet: Servilia, Annus

Scene 3: The Imperial Garden

No. 8 Aria: Titus

No. 9 Aria: Sextus

No. 10 Terzet: Vitellia, Annius, Publius

Scene 4: A square in front of the Capitol

No. 11 Recitative: Sextus

No. 12 Quintet: Vitellia, Servilia, Sextus, Annius, Publius,  
with Chorus

## INTERMISSION

### ACT II

Scene 1: A Grand Hall in the Palace

No. 13 Chorus, Titus

No. 14 Aria, Annius

Scene 2: The Imperial Garden

No. 15 Terzet: Vitellia, Sextus, Publius

No. 16 Aria: Publius

No. 17 Aria: Annius

Recitative: Titus

No. 18 Terzet: Sextus, Titus, Publius

No. 19 Rondo: Sextus

No. 20 Aria: Titus

No. 21 Aria: Servilia

No. 22 Recitative: Vitellia

No. 23 Rondo: Vitellia

Scene 3: An Amphitheater

No. 24 Chorus

No. 25 Recitative: Titus

No. 26 Finale

Libretto in Italian by Pietro Metastasio,  
revised by Caterino Mazzola

The original recitatives (composed by Mozart's pupil, Süßmayer) are replaced in this performance by spoken dialogue in an English version by Elena Servi Burgess.

## SYNOPSIS

The central elements in the drama involve Vitellia's ambition to become Empress, her jealousy at being twice passed over in Titus's choice of a bride, and Titus's determination to show clemency despite the severest provocation.

Act 1. Vitellia, daughter of the deposed Emperor Vitellius, has fallen in love with Titus, now Emperor. (Titus's father had seized the throne from Vitellius.) Angry that Titus has chosen a foreigner, Berenice, to become his bride, Vitellia urges her young admirer, Sextus, to kill Titus and set fire to the Capitol. Sextus reluctantly agrees. The plot is postponed when Annius brings word that Titus has sent Berenice home and has decided to marry a Roman. Sextus agrees to ask Titus's consent to the marriage of Annius to Sextus' sister Servilia, but before he can do so, Titus announces his intention of marrying Servilia himself. Servilia pleads with Titus to be allowed to marry her beloved Annius. Titus yields, resolving instead to marry Vitellia. Before she is informed of this decision, Vitellia dispatches Sextus to carry out the assassination plot against Titus.

Act II. Titus has escaped the attempt on his life. Fearing that her part in the conspiracy will be exposed, Vitellia urges Sextus to flee, but he is arrested and condemned by the Senate. Titus offers to spare him if he will name the instigator of the rebellion. Sextus refuses. Vitellia resolves to save Sextus by confessing her guilt, although it will destroy her hope of becoming Empress. Titus magnanimously pardons all the conspirators.

During the summer of his last year (1791) Mozart received a major commission. The Bohemian Estates extended to him, through the impresario Guardasoni, an invitation to write a

festival opera for the coronation of Leopold II as King of Bohemia. He was given just four weeks to execute the new work.

The libretto was prescribed: Mozart was to use Metastasio's often-set *La Clemenza di Tito*, "... one of the oldest tributes to loyalty from the pen of an imperial poet."

In July of 1791, Mozart had sketched 40 pages of his Mass, but had to put it aside to work on *Tito* and *Zauberflöte*. Gluck's entire opera "revolt" was directed against the conventionalities of Metastasian opera (lavish stage settings, the use of *castrati*, etc.). But Mozart was ordered to write to a given libretto, even though Vienna had ceased to be the home of serious Italian opera.

Fortunately, Metastasio's libretto had been partially revised by Caterino Mazzola, poet to the Saxon Court; not, however, into a "reform" opera, but rather, into a "verse opera." Mozart's debt to Mazzola was genuine, for Metastasio's libretto was nothing but a series of set arias joined together by long recitatives, with no provision even for small duets.

Mazzola's revisions showed great ingenuity: he condensed three acts into two, and shortened the endless recitatives; original arias were newly written, offering a composer more favorable opportunities; finally, he added all the ensemble pieces (three duets, three trios, the final quartet of Act I, and the final sextet of Act II).

The first performance took place on September 6, 1791. It was not a success, either with His Imperial Highness or with the public. The Emperor's judgment: "... una porcheria tedesca" (German rubbish). Even the press was poor.

But on October 7 Mozart could write to Constanza, "... *Tito* was given in Prague for the last time (September 20) with tremendous applause ... cries of 'bravo' were shouted from the parterre and even from the orchestra."

In his catalogue, Mozart describes the opera: "... *La Clemenza di Tito*, made into a real opera by Signor Mazzola, court poet to His Serene Highness, the Elector of Saxony." This accolade was not even paid to Lorenzo da Ponte, for such imposing libretti as *Figaro*, *Così* or *Don Giovanni*.

Mozart's *Titus* is too much of a puppet, renouncing his chosen brides when he finds they are already promised, tearing up death sentences he has already signed.

Vitellia, who secretly loves *Titus*, but believes herself scorned by him, incites the conspiracy against him; she, too, is a puppet representing a thirst for revenge along with pangs of conscience. Sextus loves Vitellia, and is used by her as a tool in the attempted assassination. As a puppet, Sextus represents the results of being in love along with the emotions of repentance. Even Servilia and Annius (with whom Servilia is in love), and Publius, a compatriot of Titus, are more stereotypes than real people.

*La Clemenza di Tito* in its revised form has almost the structure, but not the spirit of *opera buffa*. Most of the ensembles are built on psychological contrasts. For example, in her trio with Annius and Publius, Vitellia, although chosen as Titus's bride, expresses her bewilderment, while the two witnesses completely misinterpret her feelings. Further on (No. 14), Sextus has been arrested by Publius, and takes leave of Vitellia. The bailiff tries to hurry him along, but is unable to suppress sympathy for the bewildered Sextus.

There are only two extended arias in the opera: Sextus' (No. 19), "Look at me just once, and remember I was your friend"; and Vitellia's (No. 23), "Oh gentle flowers, always my pleasure; all that I treasure is lost to me."

The famous *Duetto* (No. 3) between Sextus and Annius is only 25 bars long: "For soon we shall be brothers, my dear and faithful friend; May heaven guide our friendship, and trusting never end." A little ditty of this intimate sort would be unheard of in *opera seria*.

The overture to *Titus* has often been compared to the *Magic Flute* overture: both are festive and full of characteristic orchestral idioms.

All the decorative portions — marches, choruses, etc. are short, but unusually vivid and striking. Musically, there is everything to commend *La Clemenza di Tito* to renewed life, and to more frequent performances than would be earned by a mere nod to Mozart, or to an occasional revival of a seldom-performed work.

## SATURDAY, JULY 22 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

LOUISE DI TULLIO, *Flute*  
MALCOLM HAMILTON, *Harpsichord*

- I. Suite in D major for flute and continuo Marin Marais (1656-1728)  
Prelude  
Bourrée  
Paysanne  
Petit rondeau  
La Trompette  
La Brillante
- II. Sonata in a minor for flute alone Carl Philipp Emanuel Bach (1714-1788)  
Allegro  
Poco adagio

- Allegro
- III. Sonata in b minor Frederick the Great (1712-1786)  
Grave  
Allegro  
Allegretto
- IV. Suite in c minor, BWV 997 Johann Sebastian Bach (1685-1750)  
Preludio  
Fuga  
Sarabande  
Gigue—Double

## SATURDAY, JULY 22 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

### BACH: THE MASS IN B MINOR

DR. RAYMOND KENDALL  
Former Dean, School of the Performing Arts  
University of Southern California

## SATURDAY, JULY 22 8:00 pm Concert/Sunset Center Theatre

- I. Brandenburg Concerto No. 3 Johann Sebastian Bach (1685-1750)  
BWV 1048 (Concerto Grosso for Strings and Continuo)  
Allegro moderato  
Allegro

FESTIVAL STRINGS  
MALCOLM HAMILTON, *Harpsichord*

- II. Concerto in D major, K. 314 Wolfgang Amadeus Mozart (1756-1791)  
Allegro aperto  
Andante ma non troppo  
Allegro

LOUISE DI TULLIO, *Flute*

- III. Concerto in g minor Giuseppe Tartini (1692-1770)  
Allegro  
Grave  
Allegro

(Max Rostal, editor)

CHRISTIANE EDINGER, *Violin*

### INTERMISSION

- IV. Symphony, H. I, No. 102, in B flat Major Joseph Haydn (1732-1809)  
Largo—Vivace  
Adagio  
Menuetto: Allegro  
Finale: Presto

FESTIVAL ORCHESTRA

ent performance three solo violins play the *concertino*, three groups of violins the *ripieno*; the same with violas and cellos, thus clarifying the intent of the composer.

No middle movement is scored; there are just two chords, leading to the closing *allegro*. Instead of the two chords, or an improvised cadenza such as Bach himself might have inserted at such a spot, Mr. Hamilton will interpolate the slow movement of a Bach Toccata (BWV 916) which is not only in the proper key, but ends with the same cadence, with its compulsive propulsion into the final movement.

The *allegro* is a kind of perpetual motion, with restless 16th notes always evident in one of the parts. It is scored in 12/8 measure, with frequent canonic imitations.

II. This concerto had an interesting evolution. It was originally written for oboe, specifically for an able Salzburg oboist, Giuseppe Ferlandis. Then on February 14, 1778, Mozart wrote to his father from Mannheim that a well-to-do Dutch patron and amateur flutist named de Jean had offered him 96 gulden for two concertos and two quartets featuring the flute. It seems that Mozart needed funds for a projected trip to Paris, so he accepted the commission.

The first flute concerto, K. 313, proved too difficult for de Jean, so Mozart wrote for him an *andante* for flute in simpler style (K. 315). Then, to save time, he submitted the original oboe concerto as the flute concerto we hear tonight.

Elegance and a sense of clarity mark the concerto. Its orchestra is small; contrasts in tone color are less frequent than in later works. Its melodies, however, flow naturally as though conceived for the flute from the beginning.

III. Tartini was best known as a dazzling violin virtuoso, whose experiments with innovative technical feats overshadowed his reputation as a composer. His compositions—sonatas and concertos for violin, chamber works for various instrumental combinations—were usually vehicles by which his performance skills were exposed. Thus it is not surprising that they were seldom performed by others during Tartini's lifetime. Some effects, beyond the capacity of written notation to delineate, were described in the margins of his scores. Later virtuosos, including Paganini, doubtless found Tartini's technical experiments stimulating.

I. The third Brandenburg Concerto is scored for nine separate string parts, with *basso continuo*: three violins, three violas and three cellos.

Although Bach makes no distinction in his score between *concertino* (solo) and *ripieno* (ensemble) passages, in the pres-

Tartini found the bow the key to many elements in his playing, and experimented broadly with shape, tension and use of this vital bridge between hand and strings. If mythology is to be believed, the devil himself whispered to Tartini. Result: the so-called "Devil's Trill" sonata.

There are plenty of trills in the g minor concerto, which is scored for strings and continuo, the violins playing *divisi*. After 14 measures *tutti* in the *allegro*, the solo violin takes off, with wide leaps, syncopations and other gravity-defying acrobatics. The accompaniment is sometimes only cello and continuo; at other times, just the two accompanying violins. Runs interrupt leaping to provide both variety and contrast.

The slow movement (*grave*) begins with polyphonic entrances from top to bottom in the accompanying strings, followed by a broad melody in the solo violin. This culminates in a short *cadenza*. A repetition of the contrapuntal opening brings this short movement to a close.

The *allegro-finale*, in brisk 12/8 measure, soon thins in texture and the solo violin takes off in an orgy of wide skips, double, triple and quadruple stops (the performer playing on two and four strings simultaneously). Each time the *rondo* brings back the dotted rhythms, the solo violin takes off anew on another round of fireworks. A *cadenza* extends into the recapitulation, which turns out to be only four measures long.

IV. The last twelve of Haydn's symphonies — called the "London" symphonies because they were written for that city at the invitation of the impresario Johann Peter Salomon — represent the peak of Haydn's symphonic production. As Karl Geiringer has stated, "No others of Haydn's scores show such virtuosity of instrumentation or such delightful, unorthodox treatment of musical forms and contrapuntal devices in the development section."

This symphony is cast in typical four-movement form — the first movement a *sonata-allegro* with slow introduction, the second a lovely song form, next a robust *minuet* with lyrical trio, and lastly a light-hearted contredanse *finale*, in this case based on an old Croat folk tune. Each movement illustrates some facet of the unparalleled imagination with which Haydn treated all the usual components of the late 18th century symphony.

Representative of his attempts to enliven the orchestration of the symphonies is the use of muted drums and trumpets in the second movement and the assignment of the lovely melody of the trio of the third movement to oboes and bassoons. And finally in the *finale* we find what seems to be indispensable to a Haydn symphony — the musical joke — in this case the "stammering" of the first violins as they recapitulate the main theme in the coda.

—E.C.

## SUNDAY, JULY 23 2:00 pm Concert/Sunset Center Theatre

### THE MASS IN B MINOR BWV 232 JOHANN SEBASTIAN BACH (1685-1750)

#### KYRIE

Chorus: Kyrie eleison (Lord, have mercy)  
Duet (Soprano I, Soprano II): Christe eleison  
(Christ, have mercy)  
Chorus: Kyrie eleison (Lord, have mercy)

#### GLORIA

Chorus: Gloria in excelsis (Glory be to God on high)  
Aria (Soprano): Laudamus te (We praise Thee)  
Chorus: Gratias agimus tibi (We give thanks unto Thee)  
Duet (Soprano, Tenor): Domine Deus (Lord, God)  
Chorus: Qui tollis peccata mundi  
(Thou that takest away the sins of the world)  
Aria (Alto): Qui sedes ad dexteram Patris  
(Thou that sittest at the right hand of the Father)  
Aria (Bass): Quoniam tu solus sanctus  
(For Thou only art holy)  
Chorus: Cum sancto spiritu (With the Holy Spirit)

#### INTERMISSION (Ten Minutes)

#### CREDO

Chorus: Credo in unum Deum (I believe in one God)  
Chorus: Patrem omnipotentem (The Father Almighty)  
Duet (Soprano, Alto): Et in unum Dominum (And in one Lord)  
Chorus: Et incarnatus est (And was incarnate)  
Chorus: Crucifixus (He was crucified)  
Chorus: Et resurrexit (And He rose again)  
Aria (Baritone): Et in spiritum sanctum  
(And in the Holy Spirit)  
Chorus: Confiteor unum baptisma  
(I acknowledge one baptism)

#### INTERMISSION (Ten Minutes)

#### SANCTUS

Chorus: Sanctus, Sanctus, Sanctus (Holy, Holy, Holy)  
Chorus: Osanna in excelsis (Hosanna in the highest)  
Aria (Tenor): Benedictus qui venit in nomine Domini  
(Blessed is he who cometh in the name of the Lord)

#### AGNUS DEI

Aria (Alto): Agnus Dei (O Lamb of God)  
Chorus: Dona nobis pacem (Grant us peace)

#### SOLOISTS

CAROL VANESS, *Soprano*  
BRENDA BOOZER, *Mezzo-Soprano*  
CYNTHIA MUNZER, *Alto*  
RAYMOND GIBBS, *Tenor*  
WILLIAM RAMSEY, *Baritone*  
LOUIS LEBHERZ, *Bass*

#### Concertino:

MARY-ESTHER NICÓLA, CATERINA MICIELI, *1st Soprano*  
SUZETTA GLENN, DIANE THOMAS, *2nd Soprano*  
DEBBIE CREE, LOU ROBBINS, CATHERINE STOLTZ, *Alto*  
DALE RICHARD, GREGORY WAIT, *Tenor*  
ROBERT BERNARD, CRAIG JESSOP, ANDREW WENTZEL, *Bass*

ROSEMARY WALLER, *Violin*  
LOUISE DI TULLIO, *Flute*  
RAYMOND DUSTÉ, JEAN STEVENS,  
*Oboe, Oboe d'Amore, English Horn*  
SUSAN WILLOUGHBY, DAVID SULLIVAN, *Bassoon*  
CARLBERG JONES, *Horn*  
EDWARD HAUG, *Trumpet*  
*Continuo*: BRUCE LAMOTT, *Harpsichord*  
KENNETH AHRENS, *Organ*  
DOUGLAS ISCHAR, *Cello*  
RICHARD T. ANDREWS, *Contrabass*  
FESTIVAL CHORUS, CHORALE AND ORCHESTRA

One may debate the preeminence of Bach's *Magnificat*, even of his *St. John Passion* as compared with masterworks by Handel, Haydn or Vivaldi. But the *St. Matthew Passion* and the *B minor Mass*, both written in the two decades after Bach's 38th birthday, tower above all other sacred choral works of the High Baroque (1720-1750).

In 1733 Friedrich August II succeeded his father as Elector of Saxony. The new Elector eventually came to Leipzig to accept the town's oath of allegiance.

During the official mourning period, no polyphonic music was allowed in any Leipzig church. This gave Bach time to complete two new pieces: a *Kyrie* (Lord have mercy) to express mourning for the deceased Elector; and a *Gloria*, to evidence joy over the new Elector's succession. As a Catholic, the Elector couldn't hear the performance in the Protestant St. Thomas Church, so Bach sent him the *Kyrie* and *Gloria* with a letter seeking his approval and protection.

What became the *Sanctus* in the Mass had been composed for Christmas Day, 1724; the *Credo* and the closing movements were composed sometime after 1744, so the *B minor Mass* was a product of 25 years' work.

Though it used the Latin words of the Ordinary of the Mass—*Kyrie, Gloria, Credo, Sanctus* and *Agnus Dei*—the *B Minor Mass* was not intended for a Roman Catholic service. It is an abstract composition of monumental dimensions which uses for each fragment of text the exact vocal and instrumental forces "which the composer believes to be the most sympathetic to the emotional or dramatic content of the text."

Bach used both archaic elements (grandiose fugues, modal scales, thick, tightly-knit choruses) and 18th-century contemporary secular ideas (coloratura passages and concerted pieces in the style of Italian opera).

He used graphic pictorialism to illustrate high or low, long or short, bright or dark, and musical symbolism such as 13 variations in the *Crucifixus*.

And there is drama aplenty: the long pause following the almost weird, scarcely audible chords which close the *Crucifixus* . . . then the outburst on an ascending line, *Et Resurrexit!*

Bach borrows appropriate music from his earlier works: from four sacred and two secular cantatas, plus an oratorio for Ascension Day.

All references in the Mass to Jesus are quiet, simple, intimate and highly personal.

The Mass is scored for soloists, a five-part chorus and large orchestral forces: two flutes, three oboes, two oboi d'amore, two bassoons, three trumpets, horn, timpani, strings and continuo.

After many performances of this masterwork, the soloists, conductor, choral and orchestral forces of the Carmel Bach Festival have so assimilated the basic elements of Baroque performance practice that their *B minor Mass* assumes definitive proportions. Stylistic ornamentation, deployment of choral forces on stage, assignment of florid sections to small groups of singers, plus careful attention to rhythmic and dynamic balance and optimum tempi, are further indications of the respect accorded this monumental work.

## MONDAY, JULY 24 8:00 pm Concert/Sunset Center Theatre

### Repeat of Monday, July 17, Program

## TUESDAY, JULY 25 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

### MALCOLM HAMILTON, *Harpsichord*

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| <p>I. <b>Concerto for Harpsichord</b><br/> <b>in d minor, BWV 974</b><br/>         (after Alessandro Marcello, 1684-1750)<br/>         Allegro<br/>         Adagio<br/>         Presto</p>   | <p><b>Johann Sebastian Bach</b><br/>         (1685-1750)</p> |
| <p>II. <b>Fifteen Three-part Inventions</b><br/>         No. 1 in C major, BWV 787<br/>         No. 2 in c minor, BWV 788<br/>         No. 3 in D major, BWV 789<br/>         No. 4 in d minor, BWV 790<br/>         No. 5 in E flat major, BWV 791<br/>         No. 6 in E major, BWV 792<br/>         No. 7 in e minor, BWV 793<br/>         No. 8 in F major, BWV 794</p> | <p><b>J. S. Bach</b></p>                                     |

- No. 9 in f minor, BWV 795  
 No. 10 in G major, BWV 796  
 No. 11 in g minor, BWV 797  
 No. 12 in A major, BWV 798  
 No. 13 in a minor, BWV 799  
 No. 14 in B flat major, BWV 800  
 No. 15 in b minor, BWV 801

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| <p>III. <b>Suite No. 7 in g minor</b><br/>         Ouverture<br/>         Andante<br/>         Allegro<br/>         Sarabande<br/>         Double de la même sarabande<br/>         Gigue<br/>         Passacaglia</p> | <p><b>George Frideric Handel</b><br/>         (1685-1759)</p> |
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## TUESDAY, JULY 25 2:00 pm Concert/Sunset Center Theatre

### FOR YOUNG LISTENERS

**SANDOR SALGO, Conductor**  
**FESTIVAL ORCHESTRA**

## TUESDAY, JULY 25 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

### Repeat of Tuesday, July 18, Program



**TUESDAY, JULY 25** 8:00 pm Concert/Sunset Center Theatre

Repeat of Tuesday, July 18, Program

**WEDNESDAY, JULY 26** 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

Repeat of Wednesday, July 19, Program

**WEDNESDAY, JULY 26** 3:00 pm Piano Recital/Sister Carlotta Performing Arts Center

Repeat of Wednesday, July 19, Program

**WEDNESDAY, JULY 26** 9:00 pm Founders' Memorial Concert/Carmel Mission Basilica

Repeat of Friday, July 21, Program

**THURSDAY, JULY 27** 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

**A PROGRAM OF INSTRUMENTAL AND VOCAL CHAMBER MUSIC**

**THE LUMIÈRE STRING QUARTET**

ARTHUR ZADINSKY, *Violin*

MARGARET WOOTEN, *Violin*

ROLAND KATO, *Viola*

DOUGLAS ISCHAR, *Cello*

MEMBERS OF THE FESTIVAL CHORALE AND ORCHESTRA

PRISCILLA SALGO, *Conductor*

- I. **Quartet in D minor,** **Wolfgang Amadeus Mozart**  
**K. 421 (1783)** (1756-1791)

Allegro moderato  
Andante  
Menuetto (Allegretto)  
Allegretto, ma non troppo

THE LUMIÈRE QUARTET

- II. **Trio Sonata in C major,** **Johann Sebastian Bach**  
**BWV 1037** (1685-1750)  
Adagio—Alla breve

Largo  
Gigue (Presto)

KAY NEW NAM, MUTSUKO COOPER, *Violin*

BRUCE LAMOTT, *Harpsichord*

JAN GAUDER, *Cello*

- III. **Motet, "Singet dem Herrn ein neues Lied"** **J. S. Bach**  
("Sing to the Lord a new song"), BWV 225

MEMBERS OF THE FESTIVAL CHORALE

**THURSDAY, JULY 27** 3:00 pm Organ Recital/Bethlehem Lutheran Church

**ORGAN WORKS OF JOHANN SEBASTIAN BACH (1685-1750)**

KENNETH AHRENS, *Organ*

- I. **Prelude and Fugue in b minor, BWV 544**  
II. **Schübler Chorales**  
**Wachet auf, ruft uns die Stimme, BWV 645**  
(Sleepers, awake! A voice is calling)  
**Wo soll ich fliehen hin, BWV 646**  
(Whither shall I flee?)

- Kommst du nun, Jesu, von Himmel herunter, BWV 650**  
(Comest Thou down from heaven, Lord Jesus?)  
III. **Passacaglia and Fugue in c minor, BWV 582**  
IV. **Pastorale in F major, BWV 590**  
V. **Fantasia and Fugue in g minor, BWV 542**

**THURSDAY, JULY 27** 8:00 pm Concert/Sunset Center Theatre

**Repeat of Thursday, July 20, Program**

**FRIDAY, JULY 28** 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

**EARLY MUSIC OF SPAIN AND ENGLAND**

COLIN AND ROBERTA STERNE, *Renaissance Flute*,  
*One-keyed Flute, Recorder, Crumhorn, Psaltery*

KATY WOLFF, *Soprano*

DALE RICHARD, *Tenor*

BRUCE LAMOTT, *Harpsichord*

LAURA CARROLL, *Viola da Gamba*

- |      |   |  |  |
|------|---|--|--|
| I.   | Two Cantigas<br>de Santa Maria  | King Alfonso X (the Wise)<br>(1221-1284) | Recitative<br>Aria   |
|      | How a man carried a ring to Don Manuel, brother of the<br>king, and lost it on the road, and Holy Mary caused it<br>to be recovered |  | VI. Alas departynge is ground of woo Anonymous English<br>(15th century)                         |
| II.  | Motet, Ex illustri nata prosapia  | Las Huelgas MS<br>(13th century)         | VII. When younglings first on Cupid<br>But when by proof William Byrd<br>(1543-1623)             |
| III. | Ricercada Primera,<br>from "Tratado de glosas" (1553)   | Diego Ortiz<br>(c 1525-?)                | VIII. Sonata No. 7 in C major,<br>from "Sonatas of IV Parts" (1697) Henry Purcell<br>(1659-1695) |
| IV.  | Four Villancicos<br>Ay de mí (1556)   | Cancionero de Upsala                     | Vivace   |
|      | Estas noches atán largas (1556)   | Cancionero de Upsala                     | Largo  |
|      | No pensé qu'entre pastores (1560)   | Juan Vásquez                             | Grave  |
|      | Si me llaman, a mí llaman (1560)  | Juan Vásquez                             | Canzona  |
| V.   | Cantada al Nacimiento (1759)  | Juan Frances Iribarren                   | Allegro  |
|      |   |  | Adagio   |
|      |   |  | IX. How Pleasant is this flowery plain (1688) Henry Purcell                                      |

**FRIDAY, JULY 28** 3:00 pm Symposium/Parish Hall, All Saints' Episcopal Church

**MOZART'S "TITUS"**

Moderator: DR. RAYMOND KENDALL  
Former Dean, School of the Performing Arts  
University of Southern California

BRUCE LAMOTT  
Bach Festival Harpsichordist  
Lecturer in Music, University of California, Davis

MARCIA DAVENPORT  
Author of the biography, "Mozart"

**FRIDAY, JULY 28** 8:00 pm Concert/Sunset Center Theatre

**Repeat of Friday, July 21, Program**

**SATURDAY, JULY 29** 11:00 am Recital/Parish Hall, All Saints' Episcopal Church

LOUISE DI TULLIO, *Flute*  
MALCOLM HAMILTON, *Harpsichord*

- I. **Sonata in d minor, Op. 13**  
Largo  
Adagio  
Allegro

**Michel Corrette**  
(1709-1795)

Grave—Allegro—Grave—Allegro—Dolce—Allegro  
Presto

- III. **Sonata in G major**  
("Hamburg")

**Carl Philipp Emanuel Bach**  
(1714-1788)

Allegretto  
Rondo

- II. **Two fantasies for unaccompanied**  
flute  
**No. 2 in a minor**  
Grave—Vivace—Adagio—Allegro  
**No. 12 in g minor**

**Georg Philipp Telemann**  
(1681-1767)

- IV. **Sonata in A major, BWV 1032**  
Vivace  
Largo e dolce  
Allegro

**Johann Sebastian Bach**  
(1685-1750)

**SATURDAY, JULY 29** 3:00 pm Lecture/Parish Hall, All Saints' Episcopal Church

**Repeat of Saturday, July 22, Program**

**SATURDAY, JULY 29** 8:00 pm Concert/Sunset Center Theatre

**Repeat of Saturday, July 22, Program**

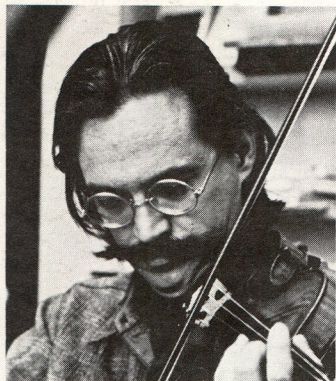
**SUNDAY, JULY 30** 2:00 pm Concert/Sunset Center Theatre

**Repeat of Sunday, July 23, Program**



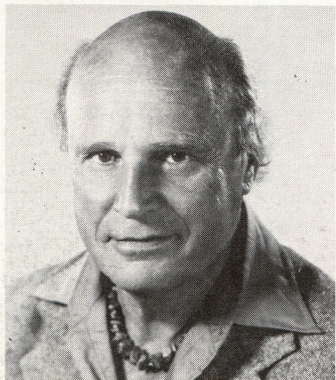


## SOLOISTS & LECTURERS



**DAVID ABEL** *Violin, Baroque Violin*

David Abel made his debut at the age of fourteen with the San Francisco Symphony; its former concertmaster, Naoum Blinder, was his principal teacher. At eighteen, Mr. Abel played his first New York recital at Town Hall. He was a winner of the 1964 Leventritt International Violin Competition in New York and toured Europe under the auspices of the Martha Baird Rockefeller Foundation. He is violinist of the Francesco Trio, which won the 1974 Naumburg Chamber Music West Festival. Mr. Abel is Artist-in-Residence at the San Francisco Conservatory of Music and at Stanford University with the Francesco Trio. This is his fourth appearance as soloist with the Festival.



**RICHARD T. ANDREWS** *Contrabass*

This is the 21st year that Richard T. Andrews has provided continuo for the Festival Orchestra. As principal bassist of the San Antonio Symphony, he has also served as program annotator for that organization. Winner of a four-year scholarship at the Eastman School of Music, Mr. Andrews later played principal bass with the San Diego and North Carolina Symphony orchestras, the Rochester Philharmonic and the National Symphony orchestras before moving to Texas to join the San Antonio Symphony.



**ROBERT BERNARD** *Bass*

A member of the music faculty at Stanford University, Robert Bernard returns for his fourteenth season with the Festival. As State Chairman of the voice division of the Music Teachers Association, Mr. Bernard has recently rewritten the organization's syllabus. During the past year he also served as program chairman of the western states' convention of the Central Opera Service. He appears frequently in recital in the Bay area and last season co-produced a master class with Vera Rozsa in San Francisco. Mr. Bernard studied in London and Munich and received his master's degree in voice from the University of Southern California. He has appeared in many opera and oratorio groups and in numerous recitals in the Bay Area.



**BRENDA BOOZER** *Mezzo-Soprano*

A Metropolitan Opera Company national finalist, Brenda Boozer received her Bachelor of Music degree at Florida State University and studied dancing with Martha Graham. Following vocal studies at the Juilliard School, Miss Boozer appeared in a variety of leading roles in New York, making her debut with the Goldovsky Grand Opera Theater as Rosina in "The Barber of Seville." In 1976 she sang the title role in "Carmen" at the Music Academy of the West. Her engagements during the 1976-77 season included the Hawaii Opera's production of "The Barber," the role of Sextus in Mozart's "Titus" with San Francisco Spring Opera, conducted by Maestro Salgo, and Octavian in "Der Rosenkavalier" at the Music Academy of the West. This past season Miss Boozer returned to Hawaii in "Ariadne," with the Augusta Opera in "Die Fledermaus" and as another Carmen with the Michigan Opera. This season she will make her debut with the Chicago Lyric Opera as Lola in "Cavalleria Rusticana." She has recorded Souza's opera, "El Capitan," for Columbia Records in London. This is Miss Boozer's first appearance at the Festival.



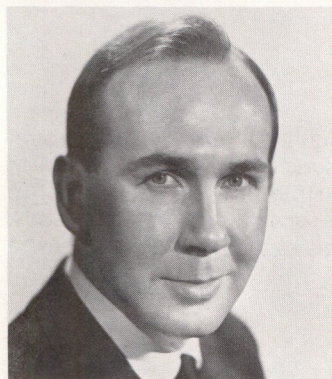
**JOANNA DE KEYSER** *Cello*

Following award-winning participation in the Geneva International Competition in 1959, Joanna de Keyser has performed extensively in both solo and chamber music concerts throughout the United States, Europe and Latin America. She made her solo debut at Carnegie Recital Hall in 1972, has played in the Marlboro Music Festival and was cellist with the Chicago Contemporary Chamber Players. Miss de Keyser has also performed frequently as guest cellist with the Fine Arts Quartet at the Albuquerque June Music Festival. At present she is Associate Professor of Music at the University of New Mexico, cellist of the Seraphin Trio and principal cellist of the Orchestra of Santa Fe. This is Miss de Keyser's second appearance with the Festival; she last played here in 1969.



**LOUISE DI TULLIO** *Flute*

At the age of nineteen, Louise De Tullio won a position with the Los Angeles Philharmonic Orchestra. She has since appeared as soloist with the Glendale Symphony, California Chamber Symphony and Los Angeles Chamber Orchestra. Well known to our Festival audience, Miss Di Tullio has also appeared as soloist at the La Jolla and Ojai festivals, San Luis Obispo Mozart Festival, and the Abbey Bach Festival in Oregon. She is a member of the Di Tullio Trio and the Los Angeles Wind Quintet; in addition, she is principal flutist with the Pasadena Symphony Orchestra. For the third consecutive season Miss Di Tullio has been named Most Valuable Player by the Los Angeles Chapter of the National Association of Recording Arts and Sciences. Her most recent recordings include works for flute and harp with Susann McDonald and as soloist with the English Chamber Orchestra in London.



**JOHN ROBERT DUNLAP** *Baritone*

Pennsylvania-born John Robert Dunlap took his formal musical training at Susquehanna, Stanford and Columbia universities, University of California/Los Angeles and the Vienna State Academy. He won the National Music League Award and was twice recipient of grants from the Martha Baird Rockefeller Aid to Music Fund. He also received a grant from the Austrian government for his studies in Vienna. Since making his debut in Regensburg, Germany, Mr. Dunlap has given concerts throughout Europe, the United States and Canada, and has sung over 40 major roles in opera houses both in Germany and in this country, including New York City Opera and the Metropolitan Opera Company. Among his roles are Rigoletto, Nabucco, Escamillo and Sharpless. Before returning recently to California, Mr. Dunlap was soloist at The First Church of Christ, Scientist, in Boston. This is his first appearance at the Festival.



**RAYMOND DUSTÉ** *Oboe, Oboe d'amore*

San Francisco oboist Raymond Dusté returns for his twenty-third season with the Festival. A member of the San Francisco Symphony and the San Francisco Symphony Opera orchestras, Mr. Dusté is also director of the Bach to Mozart Chamber Ensemble and the California Wind Quintet. He is a professor at California State University/San Francisco and teaches privately as well as at Stanford University. Mr. Dusté studied at the San Francisco Conservatory of Music with Merrill Remington and in Philadelphia with Marcel Tabuteau. Among his recordings is the Fantasy album, "Fly With the Wind," performed by jazz pianist McCoy Turner and members of the San Francisco Symphony. This is his second year as a clinician with the Summer Music workshops sponsored by the Festival and the Lyceum of the Monterey Peninsula.



**CHRISTIANE EDINGER** *Violin*

Winner of the 1975 German Critics Award for music, Christiane Edinger, a native of Berlin, has appeared in this country with the Boston, Pittsburgh and Milwaukee Symphony orchestras, the Los Angeles Chamber Orchestra and several times at the Peter Britt Gardens Festival in Oregon. As a recitalist Miss Edinger has toured throughout the world, often appearing with her father, pianist Gerhard Puchelt. Last season she performed the German premiere of Penderecki's violin concerto with the Stuttgart State Opera Orchestra conducted by the composer, and the world premiere of Von Einem's Sonata for Violin Solo, Opus 47, at Ambassador College in Pasadena. Miss Edinger began her violin study at the age of five, continuing at the Berlin Hochschule für Musik and with Nathan Milstein at the Juilliard School, making her New York debut in 1966. Her tours have taken her to the Soviet Union, where she was a soloist with the Leningrad Philharmonic, to South America, Africa and Southeast Asia. On the Orion label, Miss Edinger has recorded the unaccompanied sonatas and partitas of Bach, as well as an all-contemporary album. She last appeared at the Festival in 1976.



**SARA GANZ** *Soprano*

After receiving her bachelor's degree from the University of Nebraska in 1975, Sara Ganz enrolled as a master's candidate at the University of Southern California where she performed with USC Opera, and the USC Symphony Orchestra. She was named top graduate in both opera and vocal arts. Miss Ganz has sung with the Opera Guild of Southern California, Orange County Opera, the Pasadena Symphony Orchestra, William Hall Chorale, Orange County Master Chorale, and at the San Luis Obispo Mozart Festival. This year Miss Ganz was first place winner in the Los Angeles district Metropolitan Opera auditions. She is soprano soloist at First Presbyterian Church of Hollywood and a member of the USC voice faculty. This is her second season with the Festival.



**RAYMOND GIBBS** *Tenor*

Raymond Gibbs, who makes his first appearance at the Festival, joined the Metropolitan Opera Company as the youngest baritone on its roster. His debut as a tenor was with the Houston Opera in 1972 as Romeo in Gounod's opera, a role he repeated at the Metropolitan and with the San Diego Opera that same season. More recently he has sung the role of Pelleas in Debussy's "Peléas et Mélisande" both with the Santa Fe Opera Company and the current Metropolitan production. In addition to his Metropolitan performances, Mr. Gibbs has appeared with the Philadelphia Opera, Munich State Opera, Frankfurt Opera and the Glyndebourne Festival. A native of Tucson, Arizona, he attended San Diego State College and completed his master's degree at the Manhattan School of Music. During that time he made his New York City Opera debut in Ginastera's "Bommarzo."



**THOMAS HALL** *Viola*

First playing in the Festival Orchestra in 1953, Thomas Hall returned in 1970 and has been principal violist for the past eight seasons. Professor of Music at Chapman College, he is also Chairman of the Music Department and has taught at the college since 1968. He received his master's and doctoral degrees from the University of Southern California and was violist with the Illinois String Quartet for a number of years. He appears frequently with the Chapman College Chamber Players and Chapman Symphony Orchestra.



**MALCOLM HAMILTON** *Harpsichord*

Malcolm Hamilton first appeared at the Festival in recital with Mme. Alice Ehlers in 1966. He returns for his fifth season as soloist, last appearing here in 1975. As a student of Mme. Ehlers, he completed his doctorate in music at the University of Southern California, founded the resident Baroque Society at USC and today is Professor of Harpsichord and Piano and Chairman of the Department of Keyboard Studies. He is also a Licentiate of London's Royal School of Music and Associate of the Royal Conservatory in Toronto. He has performed regularly with the Los Angeles Chamber Orchestra, directed by Neville Marriner, and made his initial European tour with that orchestra. Mr. Hamilton has given concerts throughout North America with such conductors as Sir John Barbirolli, Milton Katims and Gerhard Samuel. He has recorded works of Scarlatti, Handel, Bach and Telemann, including Bach's complete Well-Tempered Clavier on the Everest label. His recording of the works of Marin Marais with Eva Heinitz, viola da gamba, was recently released by Delos.



**EDWARD HAUG** *Trumpet*

A specialist in the Baroque trumpet, Edward Haug returns for his twenty-first season with the Festival. A member of the San Francisco Symphony Orchestra, for which he was engaged by Pierre Monteux, Mr. Haug also plays in the San Francisco Opera Orchestra and is principal trumpeter of the Marin Symphony. He has taught for many years at the San Francisco Conservatory of Music and now, as part-time resident of the Monterey Peninsula, is a faculty member at the Community School of Music. He has been a clinician with the 1978 Summer Music Workshops sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival.



**LLOYD HOLZGRAF** *Organ*

Organist for the First Congregational Church of Los Angeles since 1959, Lloyd Holzgraf was a 1955 winner of the Young Artist Contest for all western states held by the American Guild of Organists. He has subsequently given many recitals for the Guild from coast to coast. For ten years Mr. Holzgraf was official organist for the Methodist Church's Southern California/Arizona conference, and has held church posts in several Los Angeles area communities. He is organist and choir master at Temple Israel in Long Beach and has twice been soloist with the Los Angeles Chamber Orchestra under Neville Marriner, as well as soloist for the Long Beach and Los Angeles Bach festivals. He plays two recitals a week at the First Congregational Church.



**MADELINE INGRAM** *Harpsichord*

Artist-in-Residence with the San Mateo County Chamber Music Society, Madeline Ingram has made recent appearances with the Palo Alto Chamber Orchestra and the California Bach Society. She has performed with Ars Antiqua and the Bach Festival, both of Rochester, New York, with the Madrigal Singers and Friends of Early Music, both in New Jersey. She has appeared at the University of Rochester, the Metropolitan Museum of New York and the National Gallery in Washington, D.C. With degrees from the Eastman School of Music and Western Reserve University, Miss Ingram has taught privately and at music schools including Eastman and Oberlin Conservatory. This is her third season with the Festival.



**DR. RAYMOND KENDALL** *Lecturer*

Formerly Dean of the School of Performing Arts at the University of Southern California, and Executive Director of the Young Musicians Foundation of Los Angeles, Dr. Raymond Kendall is now a frequent consultant for the Senior Commission of the Western Association of Schools and Colleges and for the Cultural Presentations Division, International Communication Agency, in the U.S. Department of State. Dr. Kendall holds graduate degrees from Stanford and Cornell universities and an honorary Mus. Doc. from Occidental College. This is his 14th year as lecturer at the Festival.



**MYRA KESTENBAUM** *Viola*

A native of Los Angeles, Myra Kestenbaum graduated from the Juilliard School, where she was a scholarship student with Ivan Galamian and William Primrose. She also attended the Mannes School where she coached with Paul Doktor. She has appeared extensively in solo and chamber music concerts throughout the United States, Canada, Europe, Australia and New Zealand. A former member of the Los Angeles Philharmonic Orchestra and soloist for several seasons with the California Chamber Symphony, Miss Kestenbaum is currently principal violist of the Los Angeles Chamber Orchestra. She has recently formed that orchestra's newest ensemble: a combination of strings, woodwinds and piano. Miss Kestenbaum also teaches privately and holds master classes at various summer music festivals throughout the United States. She last appeared as soloist with the Festival in 1975.



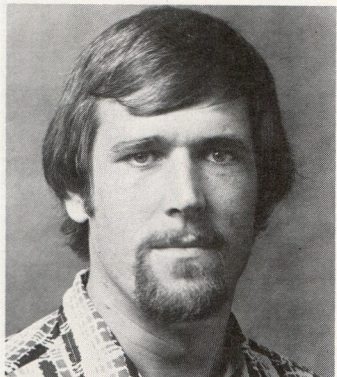
**ELIZABETH KNIGHTON** *Soprano*

A native of Massachusetts and a graduate of the New England Conservatory of Music, Elizabeth Knighton sang with the Wolf Trap Company in 1977 and this past season with the Houston Grand Opera. Miss Knighton won the National Opera Institute's 1978 award and recently appeared as Carolina in San Francisco Opera's Affiliate Artists production of "Il Matrimonio Segreto" in the "Brown Bag" Opera series, and also as Mimi in the Brown Bag presentation of "La Boheme." This coming season she will appear in "Der Rosenkavalier" with the San Francisco Opera.



**BRUCE LAMOTT** *Harpsichord*

A member of the music faculty at the University of California/Davis, where he teaches music history and directs the university's Early Music Ensemble, Bruce Lamott returns for his fifth season with the Festival. He studied harpsichord at Lewis and Clark College with Edith Kilbick and later with Alan Curtis. Formerly organist at St. Stephen's Episcopal Cathedral in Portland, Oregon, he has been organist and choir director at Trinity Presbyterian Church in San Carlos. He has appeared with the William Hall Chorale, the California Bach Society and the Stanford Chamber Orchestra. While a Ph.D. candidate in musicology at Stanford University, he was music director of the drama department's production of "The Beggar's Opera" and harpsichordist for the Stanford Opera Workshop.



**LOUIS LEBHERZ** *Bass*

With an operatic repertoire of more than twenty-five roles, Louis Lebherz has appeared with numerous opera companies including the Memphis Opera Theatre, San Francisco Opera's Merola Program, San Diego Opera Association, Opera/South of Jacksonville, Mississippi; Euterpe Opera Company of Los Angeles, Florentine Opera of Milwaukee and the Bel Canto Association of New York. In addition, Mr. Lebherz has been a soloist with the William Hall Chorale, Roger Wagner Chorale, Orange County Master Chorale, Schenectady Symphony and Prague Chamber Symphony. He received his Bachelor of Arts in music from Chapman College and was Associate Instructor at Indiana University. At present he is resident bass soloist at Norman Vincent Peale's Marble Collegiate Church in New York. He was a 1976 western regional awards winner in the Metropolitan Opera auditions as well as Grand National Finalist in the San Francisco Opera auditions. Currently he is the recipient of a Martha Baird Rockefeller Fund grant. This is his first appearance at the Festival, but he is known to Hidden Valley Opera audiences.



**SCOTT MAC CLELLAND** *Commentator, Music for Young Listeners*

For the past six years Scott MacClelland has been classical music director of KWAV/Stereo 96.9 in Monterey. He has been a member of the Monterey County Symphony Board as coordinator of youth activities, organizing and administering in-school demonstration programs presented to fourth and fifth graders throughout the country's public schools. He gives a course on radio at Monterey Peninsula College and is music columnist and critic for the Carmel Pine Cone.



**CYNTHIA MUNZER** *Mezzo-Soprano*

Since her Festival debut in Carmel last year, Cynthia Munzer has appeared as Maddelena in the Dallas Opera production of "Rigoletto," as Cherubino with the New Cleveland Opera Company, and debuted with the Los Angeles Philharmonic in Mahler's Third Symphony. Before coming to this year's Festival, she performed in "Trovatore" with the Nevada Opera Company and sang her first "Carmen" with the Des Moines Opera Company. Now living in Minnesota, Miss Munzer has taken a leave of absence from the Metropolitan Opera Association, with which she won a contract after the 1973 auditions. First studying voice at the University of Kansas, Miss Munzer continued at the Royal Academy in London and made her debut as the "Merry Widow" with the Oxford Opera Company. In this country she has also appeared with the Washington Civic Opera and the Opera Company of Philadelphia, as well as the Philadelphia, National and American symphony orchestras, and in recital with the New Haven Opera Society and the Choral Arts Society of Washington, D.C.



**MARY-ESTHER NICÓLA** *Soprano*

Returning for her seventeenth appearance with the Festival, Mary-Esther Nicóla is a resident of San Diego, where she directs a church choir, teaches privately and has been heard frequently in oratorio and recital throughout Southern California. She has been a soloist with the William Hall Chorale, San Diego Symphony, Escondido Oratorio Society, San Diego Music Makers Society, San Diego Light Opera Association and at Loma Linda University.



**THEODORE OIEN** *Clarinet*

Principal clarinetist of the Winnipeg Symphony Orchestra and the CBC/Winnipeg Orchestra since 1971, Theodore Oien was born in Minneapolis, Minnesota. He received his Master of Music degree from the University of Cincinnati where he studied with Richard Waller. Currently on the faculty of the University of Manitoba, he is a principal player in the Manitoba Chamber Orchestra and the Prairie Wind Ensemble. After serving as assistant principal clarinetist of the U.S. Army Band in Washington, D.C., he was invited to participate in the Cleveland Orchestra's 1970 and 1971 Blossom Music Festival. Recipient of a Canada Council grant for studies with Marc Lifschey, Mr. Oien will give a master class this summer at the Meadowbrook Festival in Detroit. He recently performed the Copland concerto on a cross-Canada radio broadcast, with the composer conducting. This is his sixth season with the Festival.



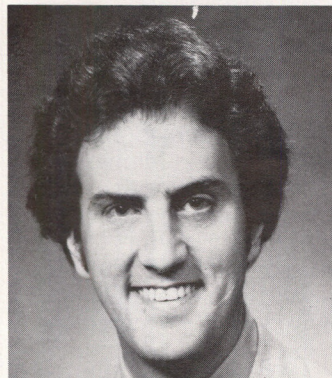
**GERHARD PUCHELT** *Piano*

Born in Stettin, Germany, Gerhard Puchelt made his debut with the Berlin Philharmonic Orchestra in 1946. He has performed under the baton of such conductors as Ansermet, Fricsay, Solti and Steinberg. He toured South America in 1954 and the following year was the first West German soloist invited to perform in the Soviet Union after World War II. In 1963 he toured Japan and in 1964 gave a number of recitals in this country. Known for his interpretation of the German Romantic literature, Dr. Puchelt has been Professor of Piano at the Berlin Academy of Music since 1948 and was recipient of the Music Award of Berlin in 1951. Father of violinist Christiane Edinger, Dr. Puchelt makes his second appearance with the Festival, last playing here in 1976.



**WILLIAM RAMSEY** *Baritone*

Director of Choral Activities at Stanford University, William Ramsey returns for his second season with the Festival. He has appeared as soloist with the California Bach Society, the Monterey County Symphony, the Robert Shaw and Roger Wagner Chorales, and as a recitalist in this country and abroad. Following his Carnegie Hall debut he was associated as conductor and soloist with various musical events at Carnegie Hall, Town Hall, the Metropolitan Museum and Lincoln Center. He has been a soloist with the Utah Symphony, the Spokane Symphony and the Conductors Chorus of the American Choral Directors Association. Mr. Ramsey has recorded with Bernstein, Stravinsky and Hindemith and has published frequently in professional music journals.



**DALE RICHARD** *Tenor*

A graduate of Baldwin-Wallace College in Ohio, Dale Richard received his master's degree from the San Francisco Conservatory of Music. Since moving to the San Francisco area a year and a half ago, Mr. Richard has sung with the Lamplighters, appearing as Camille in "The Merry Widow," as the Chevalier in Poulenc's "Dialogues of the Carmelites" at the Berkeley Festival of the Spirit, and this past winter as soloist in Bach's Mass in B Minor in performances with the San Jose Symphony Orchestra and the California Bach Society. In June he appeared with Donald Pippin's Pocket Opera. This is Mr. Richard's first season with the Festival.



**MARILYN SAVAGE** *Mezzo-Soprano*

After majoring in opera at the University of Southern California, Marilyn Savage studied with Lotte Lehmann on a scholarship at the Music Academy of the West. A winner of the Metropolitan Opera regional auditions, she appeared as soloist with the NBC/TV Opera Company in New York, and has sung operatic roles with conductors Alfred Wallenstein and Walter Ducloux. As a soloist she appeared with the Cleveland and National Symphony orchestras, the Glendale Symphony, and with Arthur Fiedler at Lincoln Center; she is a frequent soloist with the Los Angeles Bach Festival. Last year Miss Savage studied and performed as soloist with Peter Pears in Aldeburgh, England. This is her fifth season with the Festival.



**JAMES H. SCHWABACHER, JR.** *Lecturer*

James Schwabacher's long-time career has included 14 roles with the San Francisco Opera, appearances with symphony orchestras throughout the United States and frequent performances with Community Concerts at more than seventy-five colleges and universities. He has sung in major festivals throughout this country, including many seasons as the Evangelist in Bach's Passions According to Saint Matthew and Saint John at the Carmel Bach Festival. A past president of the San Francisco Symphony Foundation, Mr. Schwabacher is on its executive committee, is vice president and founder of the San Francisco Spring Opera and past president and executive committee member of the San Francisco Conservatory of Music.



**ROBERTA & COLIN STERNE** *Early Instruments*

Roberta and Colin Sterne have performed early music for over twenty years, having founded their "early music" ensemble, the Antiqua Players, in 1958. They have toured extensively in this country, in France, Belgium and England, and have appeared as soloists at the Bach Festivals of Kalamazoo, Michigan, and Bethlehem, Pennsylvania, in addition to the Carmel festival, last performing here in 1972. Their recordings of early music for Classic Editions, New York, have recently been reissued. Each of them plays a variety of instruments; recorders, Renaissance and Baroque flutes are their specialty. Mr. Sterne, Professor of Music at the University of Pittsburgh, has brought out several editions of early music and has written music for the recorder.



**POLLY SWEENEY** *Violin*

An honors graduate of Oberlin Conservatory of Music, Polly Sweeney also studied at the Juilliard School. She was a member of a professional piano trio in New York and performed with the American Symphony Orchestra under the direction of Leopold Stokowski. Ms. Sweeney is concertmaster of the Camarata of Los Angeles, and will be a soloist in that organization's European tour this fall. She is also principal second violin with the California Chamber Symphony and has appeared as soloist with that orchestra and with the Beverly Hills Chamber Orchestra. This is Ms. Sweeney's sixth season with the Festival.



**DIANE THOMAS** *Soprano*

This past season Diane Thomas performed in Bach oratorios with Richard Westenburg and the Master Chorale at the Los Angeles Music Center, with Keith Clark and the Pacific Chamber Orchestra, with the Long Beach Bach Festival and with Roger Wagner and the University of California/Los Angeles Chorus. Miss Thomas attended George London's master classes at the University of Southern California and received the Los Angeles Music Teachers Association Award. In 1971 she was a finalist in San Francisco Opera auditions, winning the Arthur Berch Memorial Award and participating in the Merola Opera Program. This is Miss Thomas's fifth appearance with the Festival.



**LISA TURETSKY** *Mezzo-Soprano*

A native of Los Angeles, Lisa Turetsky has appeared in solo roles with the University of California/Los Angeles Opera Theatre, the Pacific West Coast Opera and Guild Opera companies, as well as in numerous oratorio performances and concerts in the Los Angeles area, including several works premiered at UCLA. She majored in music at UCLA and the University of Southern California and is currently studying with John Guarnieri. Miss Turetsky won a special prize from the Gladys Turk Foundation in 1976 and in 1977 received a first prize in the Frank Sinatra Musical Performance Awards. She has toured the Northwest with the John Biggs Consort; this fall she will tour Europe with H. Vincent Mitzelfelt and the Camarata Chorus of Los Angeles. Miss Turetsky appears with the Merrywoode Singers and City of Angels Premiere Chorale. This is her second season with the Festival.



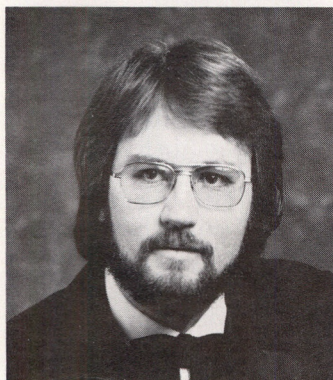
**CAROL VANESS** *Soprano*

As an Affiliate Artist with the San Francisco Opera Company, Carol Vaness appeared this past season as Enrichetta in Bellini's "I Puritani" and as the High Priestess in "Aida." In April she sang the role of Cleopatra in the San Francisco Spring Opera production of Handel's "Julius Caesar." Miss Vaness was a Metropolitan Opera national finalist in 1977 and received a 1978 Martha Baird Rockefeller Award. Her past singing experience includes solo appearances at California State University/Northridge, with the Irvine Master Chorale, Stern Grove Symphony Orchestra and the Merola Opera Program. Miss Vaness sang the role of Vitellia in Mozart's "Titus" in the 1977 San Francisco Spring Opera season, under Maestro Salgo's baton. She returns to the Festival for her second appearance in Carmel.



**MARK VOLKERT** *Violin*

A member of the Festival Orchestra in 1970 and 1971, Mark Volkert has been assistant concertmaster since 1974. He is a graduate of Stanford University and a student of Stuart Canin. As concertmaster and soloist with the Stanford Chamber Orchestra and Stanford Symphony Mr. Volkert won an audition during his junior year for a chair in the San Francisco Symphony Orchestra. He is now in his sixth year with the orchestra and is assistant principal of the second violin section. In addition, he is concertmaster and soloist with the Inverness Festival Orchestra and the San Francisco Bach Festival Orchestra.



**GREGORY WAIT** *Tenor*

A recent award winner in the West Coast regional Metropolitan Opera auditions, Gregory Wait returns for his eighth season with the Festival. In addition to directing a multiple choir program at Whittier First Christian Church, where he also serves as Minister of Music, Mr. Wait directs the Lutheran Chorale of Los Angeles and choral organizations at Los Angeles Lutheran High School. He appears frequently in concert and recital engagements and sang with the Los Angeles Bach Festival this past season. He has been soloist with the Seattle Symphonic Chorale, the William Hall Chorale and the Los Angeles Master Chorale. He is a featured soloist in the Crystal album, "American Contemporary Sacred Music," with the Camarata of Los Angeles.



**SUSAN WILLOUGHBY** *Bassoon*

Susan Willoughby, a Festival participant from 1970 to 1974, returns this year as principal bassoonist. She received her bachelor's degree from the Curtis Institute of Music, Philadelphia, and studied with Thom de Klerk of the Concertgebouw Orchestra as a Fulbright Scholar in the Netherlands. She received her master's degree from Stanford University where she is currently employed as lecturer in bassoon and is completing her doctoral degree in music of the Renaissance and Baroque periods. Miss Willoughby has been principal bassoonist with the Israel Philharmonic Orchestra, the Baltimore Symphony and the Chamber Symphony of Philadelphia. She has performed for two seasons with the San Francisco Symphony and has been principal bassoonist with the San Jose and Oakland symphonies.



**KATY WOLFF** *Soprano*

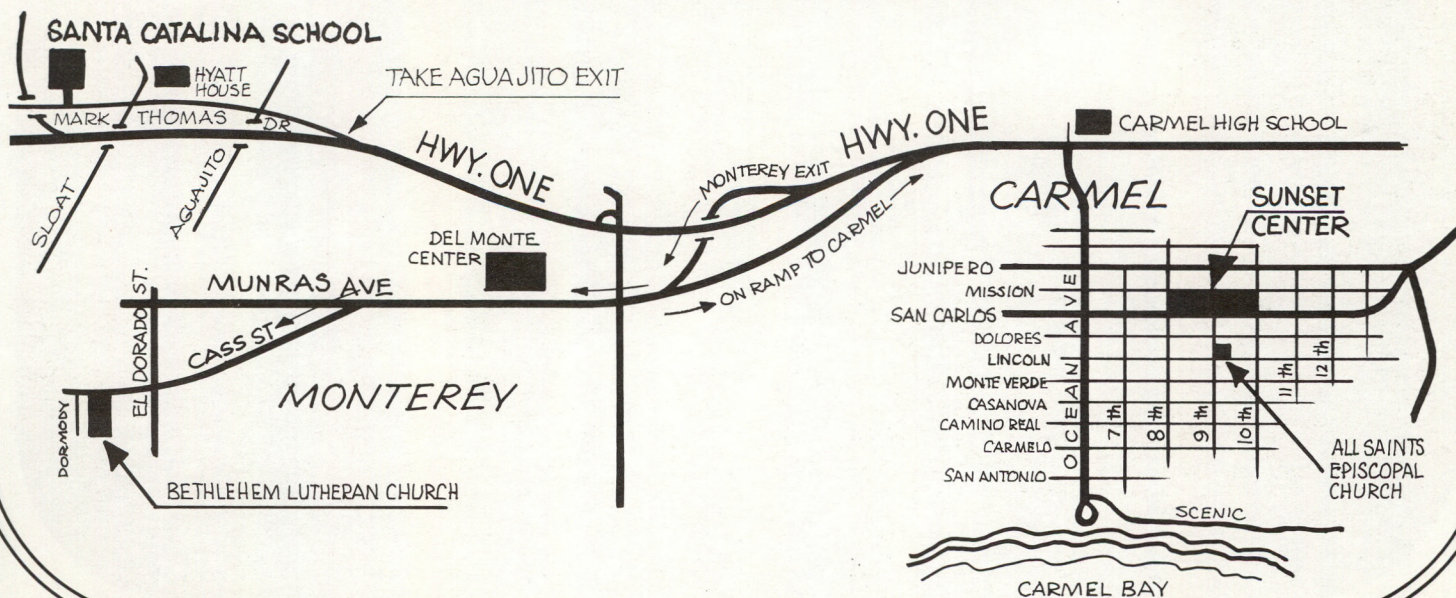
Earning her bachelor's degree in voice performance from the University of Southern California, where she studied with William Vennard and Gwendolyn Koldovsky, Katy Wolff later taught voice and piano at the Peninsula Conservatory of Music in Burlingame. She was a soloist at the 1975 Cranbrook Festival with the Detroit Symphony and the Kenneth Jewell Chorale. While in Detroit she also sang the soprano solos in Verdi's "Requiem" and studied with tenor Richard Conrad. Since returning to the Los Angeles area in 1976 Miss Wolff has frequently performed with the Valley Youth Symphony. This is her second season with the Festival.

## LUMIÈRE STRING QUARTET

ARTHUR ZADINSKY, violin, studied with Louis Krasner, Richard Burgin and Yoko Matsuda. He has won the Henri Kohn Memorial Award for Most Outstanding Instrumentalist (Tanglewood Music Festival) and was a member of the first prize ensemble in the 1977 Carmel Chamber Music Society Competition. He has made solo appearances at Tanglewood, the Monday Evening Concerts (Los Angeles), the Schoenberg Institute and at the Brahms Festival in Pomona . . . MARGARET WOOTEN, violin, studied with Richard Burgin and Paul Zukofsky. A member of the California Chamber Orchestra and the Los Angeles Mozart Orchestra, she participated in the San Luis Obispo Mozart Festival, Ojai Festival and Brahms Festival in Pomona . . . ROLAND KATO, viola, was a scholarship student at the Music Academy of the West and also studied with Louis Kievman, David Schwartz and Alan de Veritch. He has won awards from the Japan Cultural Society (1974), Irvine Foundation (1975 grant), Carmel Chamber Music Society Competition (first prize ensemble, 1977); and has performed with the Los Angeles Civic Light Opera, Guild Opera, Los Angeles Chamber Orchestra, Mermaid Taverns Concerts and Monday Evening Concerts . . . DOUGLAS ISCHAR, cello, was principal cellist of the Malmö Symphony (Sweden) for four years, appeared as soloist in Denmark, has recorded for Swedish Radio and Orion records. He has studied with Edgar Lustgarten, Lawrence Lesser and Gabor Rejto, and was a 1977 Tanglewood Fellow.



# 42ND CARMEL BACH FESTIVAL JULY 16TH-29TH 1979





For many students, summer vacation is a time for sunshine and leisure. But for the participants in the Summer Instrumental and Choral Workshops, jointly sponsored by the Lyceum of the Monterey Peninsula and the Carmel Bach Festival, this summer has been a time for a musical dream come true. Under the inspiring directorship of Maestro Salgo, music students from the Monterey Peninsula, Salinas, Watsonville and as far away as Boulder Creek have been reading, playing and singing scores which include many selections from the Festival program. Chosen at spring audition-interviews for their natural abilities and outstanding talent, rather than level of experience, the young musicians have spent about 27 hours each week, individually and in groups, with professional musicians who devote their time and talent to the workshops.

The Choral Workshop, under the direction of Mrs. Priscilla Salgo, enjoyed the facilities of the Church of the

# THE LYCEUM SUMMER WORKSHOP

Wayfarer from June 19 to July 6. From June 26 to July 14 All Saints' Episcopal Church reverberated with the sounds of the Instrumental Workshop under the directorship of Fred Schlichting, of Tacoma, Washington.

The workshops are possible only through the generous support of the Monterey Jazz Festival (since 1966), the Bing Crosby Youth Fund, the David and

Lucile Packard Foundation, a number of individual donors and various service clubs on the Monterey Peninsula. These contributions also make it possible for the Lyceum Music Committee to offer scholarships.

The Lyceum of the Monterey Peninsula is a volunteer, non-profit organization providing seminars and special workshops for gifted young people during the school year and summer months. The highly qualified leaders are artists, professors, craftsmen, writers, scientists and other professionals who devote their time and expertise on subjects ranging from Bach to Wildflowers and from Computers to Veterinary Medicine to make possible an offering of 85 seminars and workshops with an enrollment of over 1000. Supported solely by donated funds from the community, the Lyceum program supplements the regular curriculum in the schools and provides the opportunity for students to discover and develop special interests and talents.

## LYCEUM OF THE MONTEREY PENINSULA AND CARMEL BACH FESTIVAL

**Sandor Salgo, Executive Director**  
**SUMMER CHORAL WORKSHOP**

**June 19 - July 6**

**Priscilla Salgo, Director**

**CLINICIANS** Caterina Micieli, *Soprano*; Lou Robbins, *Alto*  
Gregory Wait, *Tenor*; Craig Jessop, *Bass*; *Accompanist*: Arline Arrivee

### Students

Floris Barrett, alto	Laura Kafka, soprano
John Bradley, tenor	Lynnie Kramer, alto
Mark Bourroughs, tenor	Phillip Lashbrook, bass
Theresa Brady, soprano	Paige Levitt, alto
Scott Clegg, tenor	John Lo Manto, tenor
Beth Comstock, alto	Kate Mahaney, soprano
Carol Dedman, alto	Ken Moller, baritone
Peter DeWeese, bass	Cindy Norstrum, soprano
Andrea Epel, alto	Robin Pease, soprano
Kathleen Forbes, soprano	Kathryn Pedersen, soprano
Denise Garner, soprano	Michelle Robinson, soprano
Catherine Grass, alto	Emory Ann Ruiz, soprano
Jeffrey Haas, bass	Jennifer Trahan, soprano
Tim Hull, tenor	Catherine Case Williams, alto
Noreen Hemphill, soprano	Sherry Woodard, soprano
Mary Kaelberer, soprano	Richy Yokogawa, bass

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**June 26 - July 14**

**Fred Schlichting, Director**  
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Laurel Elkjer, Raymond Duste, Eleanor Biondi Duste, *Woodwinds*  
Edward Haug, *Brass*: Bruce Lamott, *Theory*

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Alan Arrivee, cello	David Marcus, trombone
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Laura Bennett, flute	Barbara Martin, violin
Sharon Beyhan, clarinet	Elisabeth Marty, violin
Andrew Brown, cello	Erin McFadden, cello
Derek Brown, contrabass	Marcus Nance, clarinet
Martha Buskirk, cello	Raymond Nightingale, tuba
Sandra Carrick, violin	Karen Ottone, flute
Julie Collier, flute	Lisa Paik, violin
Mike Colvin, clarinet	Ted Sevilla, violin
Donald Dally, violin	Jann Shelby, flute
Edward Doolittle, trumpet	Ronald Solomon, oboe
Ron Edwards, trumpet	Marsha Story, violin
Marty Eshoff, trumpet	Louisa Titus, violin
Ilena Estrella, viola	Gary Tymauer, oboe
Anthony Funny, trumpet	Amy Waller, violin
Jeanne Marie Goodrich, violin	Michelle Walters, French horn
Ruth Griffin, cello	Beth Wefso, violin
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# HISTORICAL INSTRUMENTS

Artists appearing on the programs of the Carmel Bach Festival perform on a number of historical instruments, some of them made by early instrument makers; others are modern reproductions. Descriptions have been provided by the artists who play these instruments, and whose names appear in the corresponding entries:

**BAROQUE ORGAN** (Bethlehem Lutheran Church, Monterey). Laukhuff organ, made in West Germany to specifications drawn by John West of San Francisco and Prof. Gehrke of Concordia College in Oakland.

A "tracker" or mechanical action organ, where the player's fingers directly cause the pipes to speak by means of long, thin rods (trackers) connecting the keyboard and pipes. The only electrical requirement is the current to the blower. 22 stops, 30 ranks of pipes, some of copper, some of combined tin and lead, some of wood.

**BAROQUE VIOLIN** (David Abel). Made by Robin Elliott of San Francisco; copy of a grand pattern Amati violin of 1682.

Complete Baroque fittings, including fingerboard, bass bar, smaller sound post; bridge patterned after a Stradavari in the Hill Collection at the Ashmolean Museum, Oxford; top three strings of gut; wound G.

Bow made by Paul Seiffert of Los Angeles, copied in the transitional Tartini style.

**CELLO** (Joanna de Keyser). Sanctus Seraphin (Italy), 1732.

**CELLO** (Douglas Ischar). Hippolyte-Chretien Silvestre, 1886.

**CRUMHORNS** (Roberta and Colin Sterne). Alto and bass instruments; modern reproductions by Steinkopf, Berlin.

Double reed instruments, the reed being contained in a capped chamber. The various sizes of crumhorn were in use in Europe in the 16th century.

**HARPSICHORD** (Carmel Bach Festival). Made in 1975 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th-century harpsichord, with a 16' stop, by the North German builder Hass. Anonymous donor.

Two manuals: two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**HARPSICHORD** (Carmel Bach Festival). Made by Neupert in Nurnburg, Germany. Bequeathed by Mrs. Helen Fuller.

One manual: one 8', one 4', one lute (buff) stop.

**HARPSICHORD** (Madeline Ingram). Made in 1972 by Eric Herz in Cambridge, Massachusetts, modeled after an 18th-century harpsichord, with a 16' stop, by the North German builder Hass.

Two manuals, two 8', one 4', one 16', one nasale stop; two lute (buff) stops, 8' and 16'; all stops pedal-operated.

**HARPSICHORD** (Bruce Lamott). Built in 1968 by Richard Merz; rebuilt in 1975 by Herbert Myers. Copy of a French instrument of the mid-18th century.

Two manuals; two 8', one 4', one lute (buff) stop; all stops hand-operated.

**OBOE D'AMORE** (Raymond Dusté). Modern reproduction by Marigaux, France, 1967.

**OBOE D'AMORE** (Raymond Dusté). Modern reproduction by Loree, Paris, France, 1972.

**OBOE D'AMORE** (Jean Stevens). Modern reproduction by Loree, Paris, France, 1974.

**ORGANO DI LEGNO** (Carmel Bach Festival). Designed and constructed by Otto Rindlisbacher in Zurich, Switzerland. Gift of Emile Norman and Brooks Clement.

"Organo di legno" or "wooden organ" is the term used during the 16th and 17th centuries to designate a small organ with flute pipes; it is distinct from the "regal," a small reed organ. The Rindlisbacher organ used in the Carmel Bach Festival is a tracker action instrument with a keyboard of 54 notes and a pedal board of 30 notes. Each note of the keyboard sounds its own pipe, and the notes of the pedal board pull down the keys of the manual through its own trackers. There are three stops: Gedeckt 8', Rohrflöte 4', and Principal 2'. The two lower octaves of the Gedeckt 8' are constructed of wood; all of the remaining pipes are of tin. (Information provided by Brooks Clement.)

**ONE-KEYED FLUTES** (Roberta and Colin Sterne). Three instruments built in late 18th-

century England, made respectively by Potter, Preston, and an anonymous English builder.

Developed in the late 17th century, this instrument is called *traverso* ("transverse") by Baroque composers to distinguish it from the *flauto* or recorder. The conical bore of the Baroque flute is responsible for its sweetly expressive tone.

**PSALTERY** (Roberta and Colin Sterne). Modern reproduction by George Young, Dover, Delaware.

A sound box (variously shaped) with strings stretched across it to be plucked, the psaltery was frequently depicted in Flemish paintings in the hands of angelic musicians.

**RECORDERS** (Roberta and Colin Sterne). Two alto instruments in E-flat, by Kung, Switzerland; especially made for the Sternes for their first performance of J. S. Bach's Cantata 106 at the Carmel Bach Festival some years ago.

**RECORDERS** (Roberta and Colin Sterne). Two alto instruments. Modern reproductions by Dolmetsch, England.

**RECORDERS** (Roberta and Colin Sterne). Soprano and alto instruments; modern reproductions by Kung, Switzerland.

**RENAISSANCE FLUTES** (Roberta and Colin Sterne). Tenor instrument; modern reproduction by Levin-Silverstein; copy of a 16th-century instrument built by C. Rafi, Lyons.

Bass instrument; modern reproduction by Steinkopf, Berlin.

A simple cylindrical transverse flute with six finger-holes, the Renaissance flute reached the height of its development in the 16th-century; the instrument came in three sizes.

**VIOLA** (Thomas Hall). Northern Italian instrument, 18th-century; maker unknown.

**VIOLIN** (Christiane Edinger). Amati, 1632.

**VIOLIN** (Polly Sweeney). J. B. Guadagnini.

**VIOLIN** (Rosemary Waller). Joannes Baptista Gabrieli, Florence, Italy, 1763.

**VIOLIN** (Margaret Wooten). Nicolas Gagliano, 1767.

## ACKNOWLEDGMENTS

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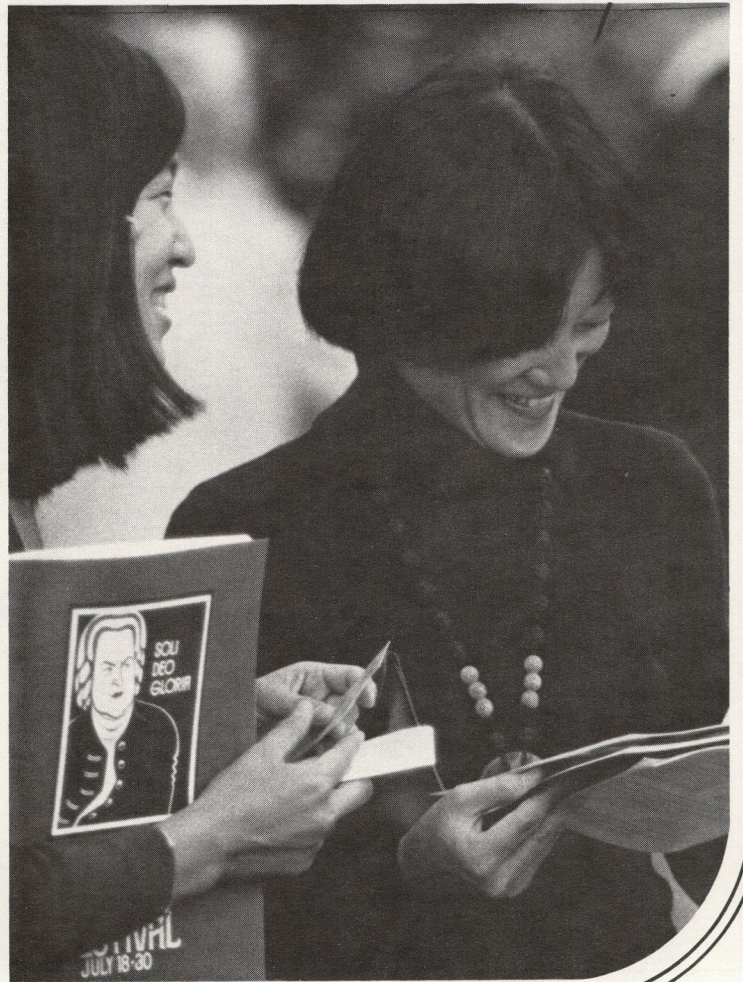
This Month, Centerstage; In, the Monterey Bay Magazine; to stations KAZU, KFAC, KKHI, KMBY, KRML, KUSF, KUSP, KWAV, KMST-TV.

To American Guild of Musical Artists, Musicians Association of Monterey County (AFM Local 616); to Carmel Art Association, Carmel Business Association, Carmel Fire Department, Carmel Police Department; to Monterey County Symphony Association, Carmel Music Society; to Carmel Board of Education and School of Adult Education, Girl Scouts Monterey Bay Council, Monterey Peninsula College; to Highlands Inn, Mediterranean Market, Monte Mart, Inc. (Carmel), Safeway Stores (Carmel), Studio Art Supplies, Graham Graphics, Herald Printers, Carmel Music, Wishart's Bakery, Silkscreen Print Shop, Cypress Inn, Monte Verde

Inn, The Green Lantern.

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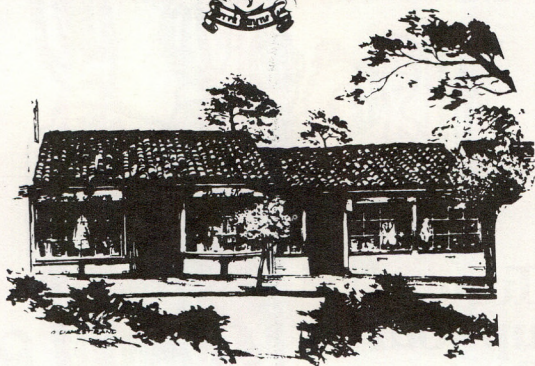
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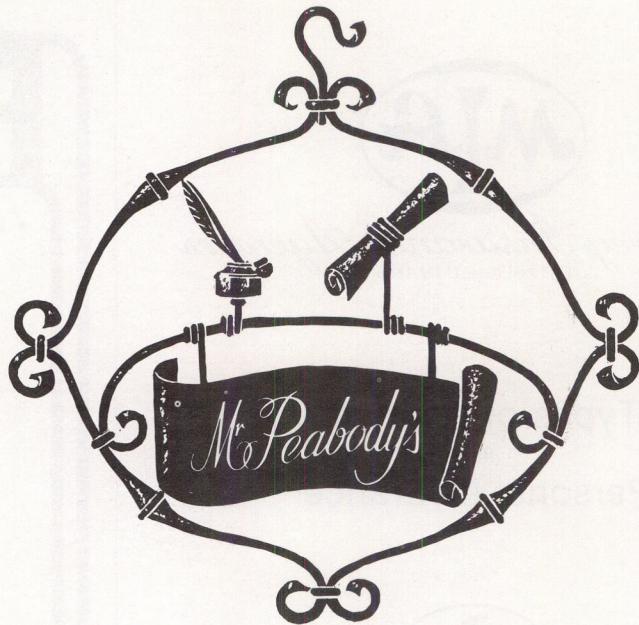
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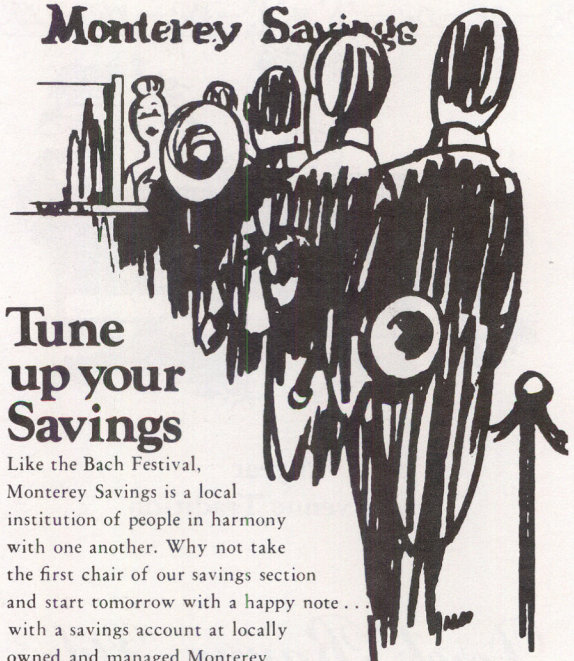
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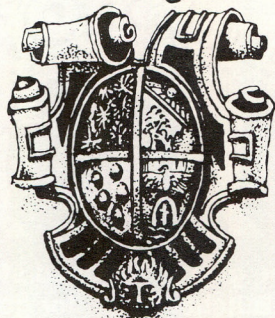
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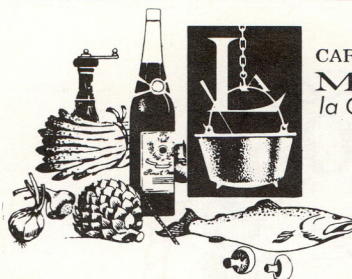
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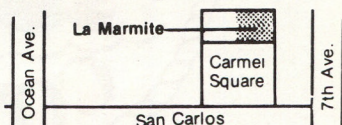
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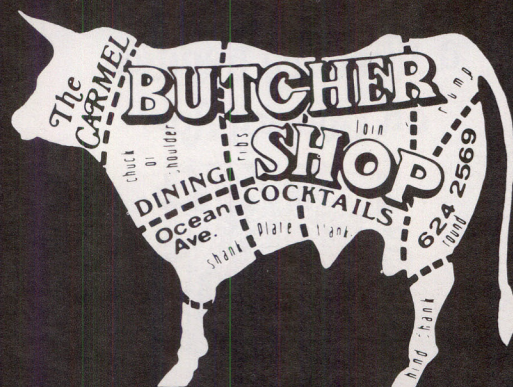
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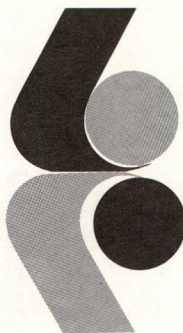
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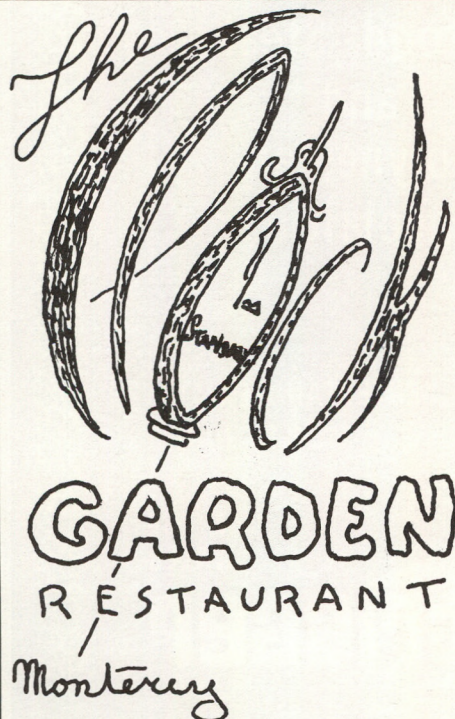
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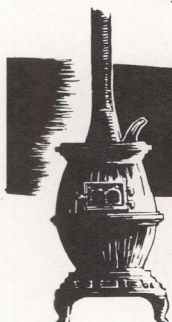
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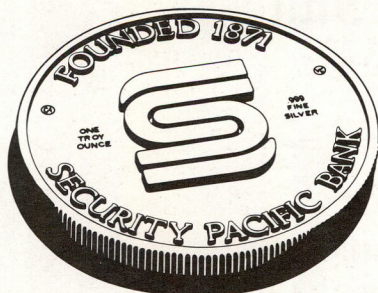


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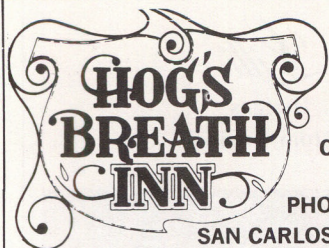
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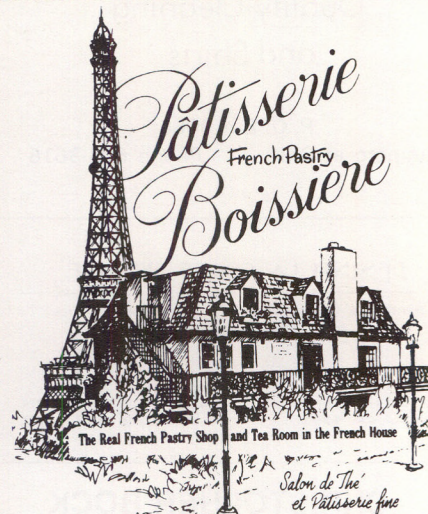
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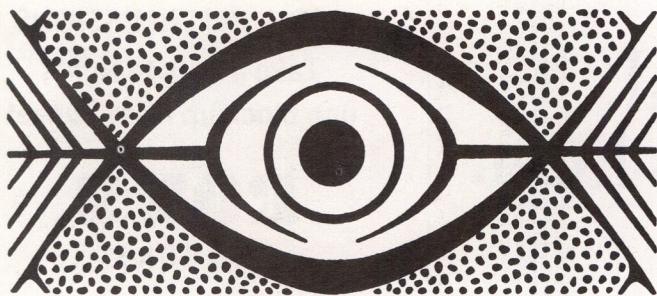
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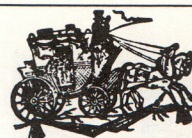
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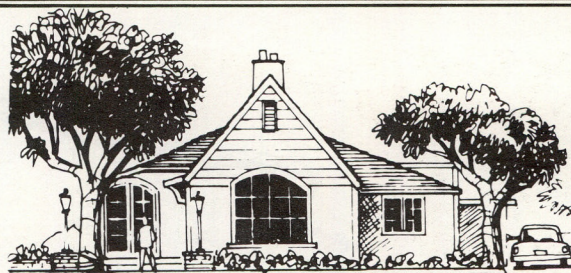
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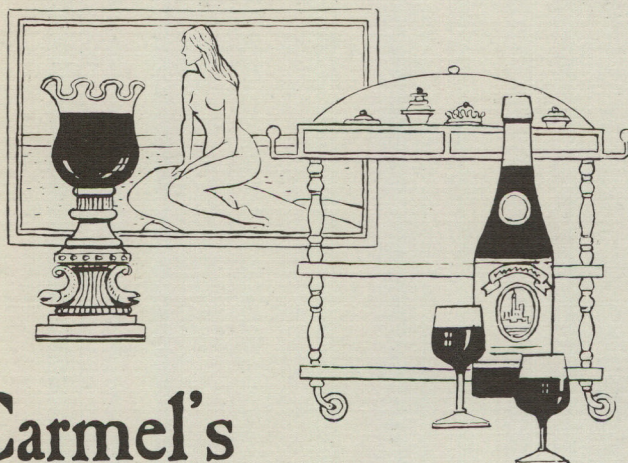
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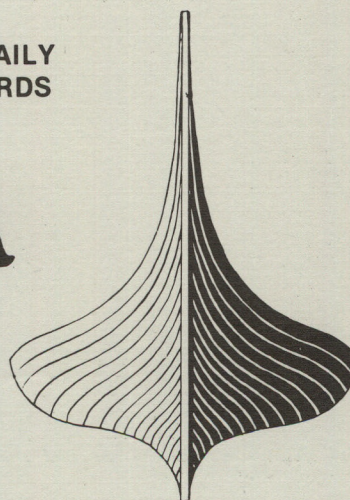
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